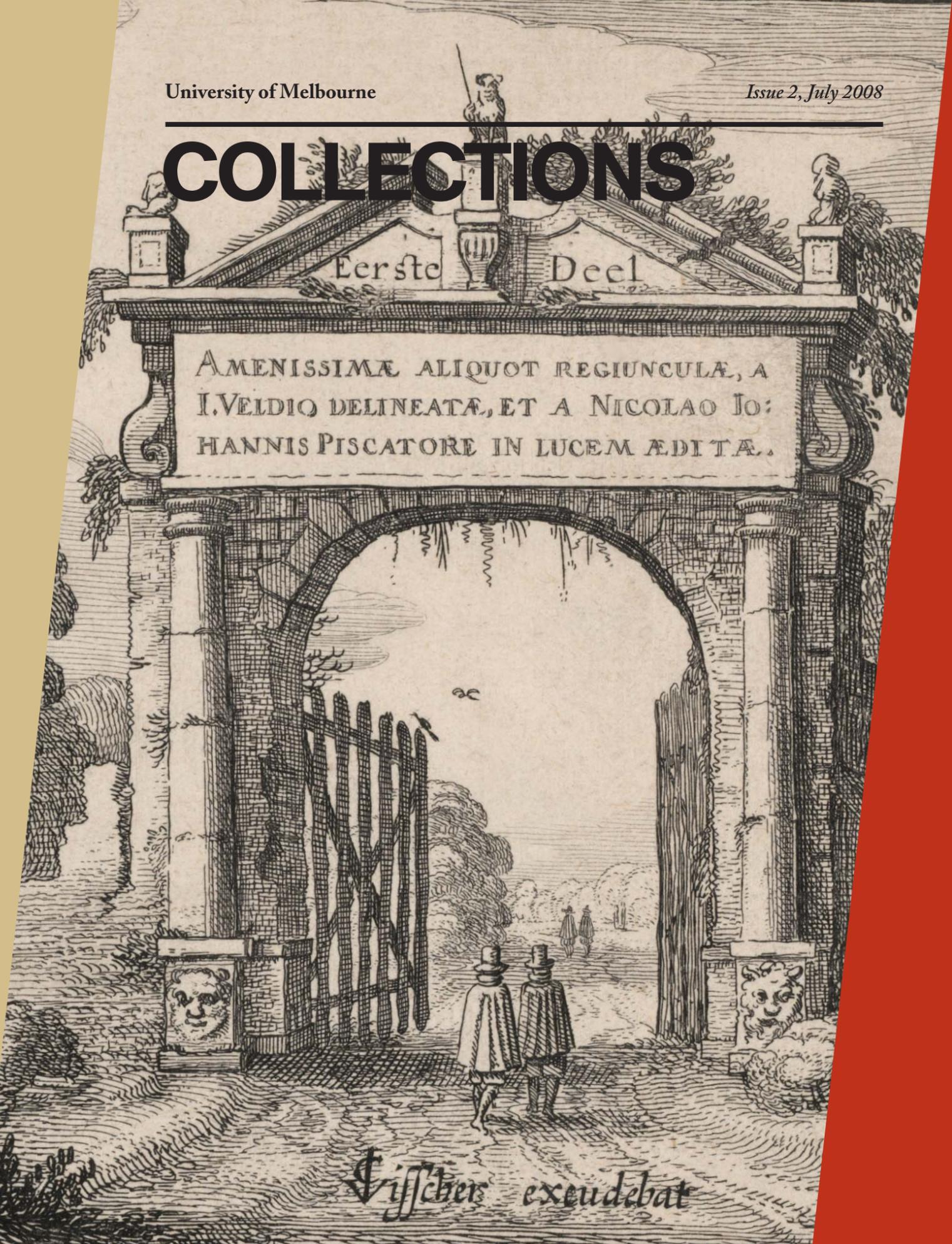


# COLLECTIONS



University of Melbourne Collections, Issue 2, July 2008



THE UNIVERSITY OF  
MELBOURNE

*University of Melbourne Collections*  
Issue 2, July 2008

*University of Melbourne Collections* succeeds  
*University of Melbourne Library Journal*, published  
from 1993 to December 2005.

*University of Melbourne Collections* is produced by  
the Cultural Collections Group and the  
Publications Team, Information Services Division,  
University of Melbourne.

Editor: Dr Belinda Nemec  
Assistant editor: Stephanie Jaehrling  
Design concept: 3 Deep Design  
Design implementation: Jacqueline Barnett

Advisory committee:  
Shane Cahill, Dr Alison Inglis,  
Robyn Krause-Hale, Michael Piggott,  
Associate Professor Robyn Sloggett

Published by the Information Services Division  
University of Melbourne  
Victoria 3010 Australia  
Telephone (03) 8344 0269  
Email is-publications@unimelb.edu.au

© The University of Melbourne 2008

ISSN 1835-6028 (Print)  
ISSN 1836-0408 (Online)

All material appearing in this publication is  
copyright and cannot be reproduced without the  
written permission of the publisher and the  
relevant author.

The views expressed herein are those of individuals  
and not necessarily those of the University of  
Melbourne.

Note to contributors: Contributions relating to  
one or more of the cultural collections of the  
University of Melbourne are welcome.  
Please contact the editor, Belinda Nemec, on  
(03) 8344 0269 or [bnemec@unimelb.edu.au](mailto:bnemec@unimelb.edu.au).  
For more information on the cultural collections see  
<http://www.unimelb.edu.au/culturalcollections>.

Additional copies of *University of Melbourne  
Collections* are available for \$20 plus postage and  
handling. Please contact the editor.

---

**Front cover:** Jan van de Velde II, 'An antique gate' (detail), plate 1 of part 1 of the series *Sixty landscapes*, 1616, etching, 13.3 x 20.0 cm, second state. Reg. no. 1959.3921. Gift of Dr J. Orde Poynton, 1959, Print Collection, Baillieu Library, University of Melbourne. The Jan van de Velde II etchings are among some 2,000 prints being rehoused in a conservation project generously funded by the Miegunyah Trust.

**Back cover:** Gérard de Nerval, *Histoire de la reine du matin & de Soliman prince des génies*, Hammersmith: Eragny Press, 1909. Special Collections, Baillieu Library, University of Melbourne. Detail of cover binding.

Cover photography: Lee McRae, Information Services

# CONTENTS

---

- Page 2 **Introduction**  
*Warren Bebbington*
- Page 3 **Chance, circumstance and folly**  
*Lucinda Spencer*
- Page 11 **Love in taxing times**  
*Jay Miller*
- Page 14 **Lonely traveller in a transient world**  
*Kathleen Kiernan*
- Page 21 **Dentistry in Australia before the First Fleet**  
*Henry F. Atkinson*
- Page 24 **The AXA Collection: Discovering the social value of business records**  
*Christine Kousidis and Helen McLaughlin*
- Page 28 **Acquisitions: Eragny Press books**  
*Jacinta Fleming*
- Page 32 **Conservation: The Laby X-ray spectrograph**  
*Dianne Whittle*
- Page 35 **Review: Symposium on the care and conservation of Middle-Eastern manuscripts**  
*Claire Patullo*
- Page 38 **Cultural Treasures Days**
- Page 40 **The provenance of a historic Koran**  
*Daria Fedewytsch-Dickson*
- Page 44 **Mr de B\*\*\* and his airs of mystery**  
*Richard Excell*
- Page 49 **Collections news from across the University**

# Introduction

Warren Bebbington

The University's cultural collections have been the centre of much activity since the first issue of this magazine appeared in November last year. As well as providing their regular personalised service to students, staff, researchers and the wider community, our collection managers, curators, librarians and archivists have been managing a major program of collections renewal, funded by the Miegunyah Trust. This has involved cataloguing books and prints in the Baillieu Library Special Collections, medical rare books and journals, earth sciences and East Asian rare books, rare and historic maps, and herbarium eucalyptus and early specimens; upgrading the collection database for the Henry Forman Atkinson Dental Museum and conserving historic dental drawings; condition surveying and conserving scientific instruments in the Physics Museum; and making digital preservation copies of cassette tapes in the University of Melbourne Archives. To share these and others of the University's collections with both the wider University community and the public at large, the Miegunyah Trust has also funded an event—The University of Melbourne Cultural Treasures Days—to be held on the

Parkville campus from Thursday 18 to Sunday 21 September 2008. Further details on the event are on pp. 38–39 and you are most warmly invited to join us for exhibitions, special talks, guided tours, and family activities.

This year saw the introduction of the University's new curriculum, known as the Melbourne Model. This curriculum is based on the belief that a well-rounded graduate needs a broad general education as well as specialised training. Collections such as ours have a role to play in both the liberal and vocational aspects of university life. Students who can drop into the campus art museum at lunchtime, walk past a colourful mural or abstract sculpture on the way to a lecture, or listen in on a symposium celebrating the anniversary of the birth of Percy Grainger, are richer for these experiences. On the other hand, medical students benefit directly from examining the specimens in their Faculty's excellent anatomy and pathology museum; young historians can create original work by researching among the unique manuscript collections at the University of Melbourne Archives; and botany students need a comprehensive herbarium collection in order

to identify the specimens they collect in the field. The University of Melbourne provides all of these and many other educational opportunities through its cultural collections.



Professor Warren Bebbington is Pro Vice-Chancellor (Global Relations) and also Professor of Music. He was Head then Dean of the Faculty of Music from 1991 to 2005. Professor Bebbington is a graduate of the University of Melbourne; Queens College, New York; and the Graduate School, City University of New York. He was also a Fulbright Scholar and Welsford Smithers Scholar (1975–1976).

# Chance, circumstance and folly

## Richard Berry and the plaster anatomical collection of the Harry Brookes Allen Museum of Anatomy and Pathology

Lucinda Spencer

Promoting public interest in anatomy, a profession notorious in the popular imagination for its mad surgeons and body snatchers, was a relatively simple task in the 19th century. Every week exhibition halls, public museums and sideshows across Europe and America were crowded with people indulging in a little 'rational amusement'.

Ranging from moderate to farcical in anatomical accuracy, these public displays were among the few places where, ideally in separate parties of ladies and gentlemen, the wonders of the human body were visible, through large collections of wax anatomical models. As a colonial outpost in 1861, Melbourne was even the location of a public anatomical museum, two years before the establishment of the University of Melbourne Medical School.<sup>1</sup>

When Melbourne's first professor of medicine, George Britton Halford (1824–1910), arrived at the University in 1863, the collection he brought with him to found the University's first medical museum was of a more educational nature. Models used in medical education presented the body in a clinical context; beyond the occasional presentation of physiological deformity—by which anatomists were as enthralled as the public—the type of anatomical model required for teaching differed in

content and style from those used for public amusement.<sup>2</sup> Students were expected to learn from these materials and despite the sensational aspects of public amusement, the requirements of medical schools created a respectable and profitable market in anatomical model-making.

This tradition of collecting was sustained at the University of Melbourne well into the 20th century, enabling the Harry Brookes Allen Museum of Anatomy and Pathology to amass a large collection of wax, papier-mâché and plaster anatomical models. Dating from the 19th and early 20th centuries, the models are valuable assets to the classroom in illustrating the three-dimensional nature of human anatomy, and may also be valued for their depiction of a history of medicine. Each model displays aesthetics concurrent with movements influential to the development of medicine. For example, one visual theme shared by all the plaster collection is simplicity in design. As the explicitness of popular exhibits was tailored to tantalise a curiosity in the taboo, scientific apparatus in the late 19th century promoted a pared-backed sobriety as the visual ideal of scientific medicine. These values are best exemplified by the plaster anatomical model collection, which has disposed

of unnecessary ornamentation, exotic illustrations and expressive figurines. Unchallenged by what art historian Deanna Petherbridge labels the 'frivolity of art', the new clinical, objective style of model produced for medical institutions 'legitimised notions of "serious" science and powerful medicine', reclaiming the use of anatomical models for medicine.<sup>3</sup>

As the first collector of anatomical specimens and apparatus for the University of Melbourne, Halford's work was hampered by difficulties in funding, lack of staff and geographic isolation. His successor Harry Brookes Allen (1854–1926), after whom the current museum is named, chose to focus on pathological specimens, leaving the anatomical department somewhat neglected. Australian universities were poorly funded in comparison to the prestigious schools of Europe, which had outstanding collections of anatomical paraphernalia. It was not until the appointment of Richard Berry (1867–1962) as its first chair of anatomy, that the flagging fortunes of anatomy at Melbourne were revived.

Richard Berry's tenacity in collecting is well documented.<sup>4</sup> Arriving in Melbourne in 1906 with a large assortment of bones, he oversaw the reconstruction of the anatomy

Doris McKellar, Professor R.J. Berry, first Professor of Anatomy at the University of Melbourne, 1906–1929, c.1915–1918, gelatin silver print, 13.5 x 8.0 cm. UMA/I/1976, University of Melbourne Archives.

department, contributing models and preserved specimens to the museum. He was also influential in the creation of a physical anthropology collection. This collection enabled Berry to combine his expert skills in anatomical examination with the disciplines of anthropology and eugenic theory; founding studies in the 20th century that nonetheless blossomed amongst the unfamiliar Australian landscape with its exotic flora and fauna. The indigenous population particularly intrigued Berry. As naturalists had collected the exotic flora and fauna of the bush,



Richard Berry's contribution to the collections of museums and scientific institutions would literally be counted in heads. He was fond of bushwalking, and the wilds of Tasmania held an abundance of interest, both for this activity and on professional grounds. In the expeditions of one year, he and a colleague were able to 'discover' 42 crania to be distributed to museums in Australia and abroad.<sup>5</sup>

The suspect origin and ethical dilemma of Richard Berry's collecting activities are not isolated to one character in University history; rather, those influences that shaped his actions were also responsible for significant directions in early 20th century medicine. Close inspection of the historical anatomical model collection in the Harry Brookes Allen Museum provides a greater understanding of early medical education at Melbourne. The creation of anatomical models was a late manifestation of a shared history of art and medicine. The discussion that follows focuses on three significant examples from the plaster collection, and how the story of their origin and the development of artificial anatomy in medical education mirror the influences on education, experimentation and sometimes folly at the University of Melbourne.

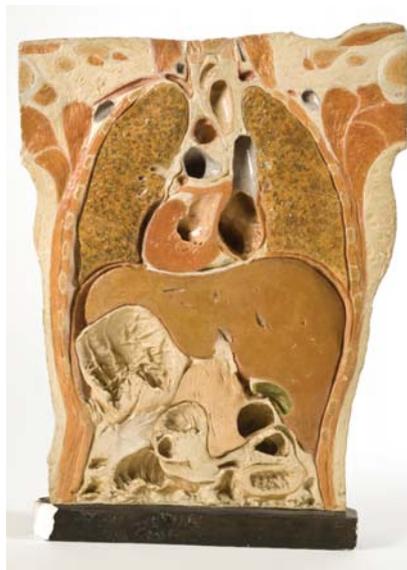
## A European influence

Paris in the 19th century was a city of revolution, art and culture, and coincidentally the capital of anatomical model-making. When European medical schools required artificial anatomy, their academics would descend on the French city to buy, direct from the manufacturers, the world's best and most expensive wax and papier-mâché models. Names such as Deyrolle and Auzoux promised the latest in scientific knowledge and technological advance, producing models of the highest quality. One such academic was Richard Berry, who travelled to Paris in 1896 during his time as a Fellow of the Royal College of Surgeons in Edinburgh:

Paris was then, the home of the biological maker of models, and to Paris I had to go ... Various portions of the Human body were reproduced in wax, papier-mâché, and such like, and were often more realistic as they were built up on the actual bones of some long since dead Parisian.<sup>6</sup>

Conducting the business of modernising his department by day, before descending upon the famous nightlife of Montmartre, this trip

would be but a pleasant memory when Berry finally arrived at the bare and almost bankrupt University of Melbourne in 1906. Over time the anatomy department at the University would certainly not overlook the exquisite and expensive Parisian models, yet without a ready supply of teaching apparatus or money, more economical alternatives would characterise purchases during Berry's tenure. As the prestigious reputations of the Parisian model-makers enabled them to easily dominate the artificial anatomy market, other European companies competed by offering more affordable options. Across the border, German manufacturers aligned themselves closely with universities in a different approach to anatomical model-making. In no other country had the transformation of modern medicine been as rapid or complete as in the German states from 1820 onwards, and with this medical revolution came entrepreneurs, keen to supply the growing medical schools and capitalise on the buoyant positivism for the new ideals of science. Appearing in a secondary role to that of well-known German anatomists, the model-makers traded on fine workmanship and an authorised medical content. One famous union was between Leipzig University and



the model-making company Steger. Producing a range of affordable models for use by medical schools in the latter half of the 19th century, the sculptor Franz Josef Steger had previously collaborated with pathological anatomist Carl Ernst Bock (1809–1874) before continuing his university association with Wilhelm His (1831–1904). Both in research and in public deeds, Wilhelm His was an academic powerhouse. In one notable instance, he used forensic anatomy to locate the whereabouts of composer Johann Sebastian Bach's body, which had been lost amongst the graves in Johannis Cemetery.<sup>7</sup>

Wilhelm His (anatomist) and Franz Josef Steger (sculptor), model of a female, dissected to show organs after the spine has been separated, 1872–1904, plaster of Paris, paint, wooden base, copper plaque. Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne.

Appearing in international catalogues and German shops of scientific apparatus, Steger was a name that was well regarded yet lacked the allure of the French companies. Trading on the scientific ideals championed by Wilhelm His and the German university system, Steger's were relatively simple productions compared to other anatomical models. Without the staggering production processes of wax and papier-mâché, costs were kept low, effectively eliminating their desirability to those buyers looking for extravagant showpieces. 'Sensible models for sensible men' could well have been a motto for Steger's plaster production. Following a process of dissection very similar to other anatomical preparations, plaster models, particularly the gypsum (plaster of Paris) casts, could be made rapidly and in multiples. With the skill necessary to hasten the process of accurate cast-making, the most labour intensive element of production—apart from the anatomist's dissection—was the paintwork. As an experienced model-maker it is unlikely that Steger would have been forced to consult often with the anatomist on accurate colour and fine detailing, and once mounted on an appropriately understated stand the model was complete. The professional

Franz Josef Steger, model of thorax and abdomen, date unknown, plaster of Paris, paint, wooden base. Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne.



output of the Leipzig workshop, in volume and variety of anatomical models, attests to Steger's skill and ingenuity.

The main problem with orthodox anatomical models was their inexact detail. Although fine paintwork could create an effect similar to human organs, it could not replicate their texture. Nor were those model-makers truthful in their representations of the human bodies as imperfect messes. By contrast, in taking a corpse, freezing it, then slicing the torso precisely down the centre, Wilhelm His enabled Franz Steger to make a precise cast, illustrating the natural placement of organs, muscles and bones. Even the nature of organs, whether they were solid or cavity, such as the heart and stomach, was visible. The hyper-realism of Steger's frozen cast models, produced in an age where photography and other means of reproduction and replication were inexact, is a true credit to his skill as a craftsman. Science had overcome the vagaries of artistic interpretation, and it was through the anatomist's preparation, not an artist's impression, that Steger models presented the human body to generations of students in rational scientific terms.

The University of Melbourne purchased eight His-Steger models.

Fortunately its collection of plaster models, unlike those of the universities of Leipzig and other German cities, remained intact after the catastrophes of war in the 20th century. Including examples of both free-form sculpture and direct casts, the Steger collection exemplifies the union between anatomical model-makers and universities that existed in the late 19th century. This was a period when anatomical manufacturers subdued any creative flourishes in favour of science, famous men, and new techniques, all in their quest for accurate representation.

### **An Australian model**

Richard Berry's arrival in Australia in 1906 was an inauspicious event. On board the *Orient* docked at Port Melbourne, two Melbourne graduates with an interest in anatomy greeted him. Compared to congratulatory dinners he had received upon his appointment in Edinburgh, their curious questioning on whether he might lift anatomy 'out of the bog, in which', according to their accounts, 'it had too long wallowed' raised immediate suspicion.<sup>8</sup> It was February and amidst the 40 degree swelter Berry was soon able to absorb the shortcomings of the University of Melbourne: 'Notwithstanding ... I determined to go and see for myself if

the anatomy department was as bad as was depicted to me. It was worse. It contained literally nothing, not even a skeleton, though later I discovered quite a lot in the cupboard.'<sup>9</sup>

Finding the grounds similarly to his distaste, the new professor was left to ponder the wisdom of his immigration. With his career centred exclusively on Europe, Berry had flourished within an environment of progressive scientific medicine. Trips to Paris and Germany were regular features of his research, and adjusting to the difficulties of colonial academia brought out the more astringent aspects of Berry's personality. Regarded as an excellent teacher, he was nonetheless a stern character with a biting sense of humour.

From the Royal Colleges of Edinburgh to an anatomy department adorned only with the peculiar brownish marks of a student 'meat fight', Richard Berry's initial culture shock would transform into forceful determination to revive the study of anatomy at the University of Melbourne.<sup>10</sup> Within a month of his appointment a report on the material requirements of anatomy was submitted to the Council of the University and the Finance Committee.<sup>11</sup> To teach anatomy without visual aids was a challenge, and nearly impossible for students to

Richard Berry, *Male, age 2 years, 7 months*, model of an infant's torso, 1906–1929, plaster of Paris, paint, wooden base, height: 42.0 cm. Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne.

follow. From his own student days, Berry recalled skipping uninformative lectures, resorting in a panicked rush at exam time to anatomical books. 'That a student would always follow the man who could give him what he sought—good teaching,' was a conviction surely frustrated by the slow processes of bureaucracy hindering the refurbishment of the department.<sup>12</sup>

Berry coped remarkably well in these first years and was slowly granted funds to renovate the department. His career at the University of Melbourne progressed to becoming Dean of Faculty, where he was extremely influential in guiding the direction of medical education and ultimately became responsible for expanding the collection of artificial anatomy. He was even able to contribute to the model collection with one model that, although misshapen and poorly finished, is extremely precious to the story of anatomy at Melbourne. The model, *Male, age 2 years, 7 months*—*R.J.A. Berry* is the only complete plaster anatomical model in the collection that was made at the University.

Compiling a collection of expensive overseas models, it was natural for Berry to utilise the resources available to experiment in



creating his own models. Understandably, Berry's effort is the least technically accomplished example in the collection. It neglects the association of over 400 years between art and medicine in the creation of anatomical models. Another notable difference is the subject Berry chose. Anatomical representations of children are less common than of adults, and most often deliberately stylised. Portraying a two-year-old child in the manner Berry chose is almost unheard of. The child's torso, removed of skin, arms,

legs and head, is barely recognisable to untrained eyes, following a style of sanitised anatomical representation popular from the early 19th century through to today. Intended to separate serious, supposedly impartial medicine from human emotion, the model almost succeeds in presenting a purely objective vision of a human body. Its flaw in this regard however is its pitiful size. Only 30 centimetres in height, it reveals the human reality of anatomical study.

Until recently, histories surrounding the dissection of human bodies at the University of Melbourne have skimmed across the topic of procurement. From discussing the tight government constraints regulating the flow of dead bodies into the medical school, to the almost farcical theft of human tissue by George Halford, there has been little success in overriding the sense of technical procurement and gallows humour dominating discussions on human dissection.<sup>13</sup> Most commonly the lack of bodies to dissect has been the feature of early stories from the anatomy department, and only in Ross Jones' *Humanity's mirror*, the most recent and thorough work discussing the study of anatomy at the University of Melbourne, has a sense of humanity been restored to cadavers and medical specimens. Balancing the

quarrels of academics and medical school administration, Jones introduces the character of James Halferty, a man whose body became the first recorded subject of a student dissection. Over a century after his body involuntarily became the property of science, restoring to James Halferty his name is a small but significant gesture that penetrates the veil of scientific anonymity,<sup>14</sup> a veil that, although imposed to protect both the identity of the subject and the sensibility of the anatomist, encouraged the view of the dead body as a commodity.

It is with regret that I am unable to restore a name to the child who died aged two years and seven months. When the humanity of cadavers and specimens is easily overlooked by the medical profession it is perhaps a continuing injustice that a model directly cast from the body of a child should continue to be exhibited bearing only the name of Richard Berry.<sup>15</sup> To which family this little person belonged, where they lived, and how the child died, are unknown. The likelihood is that they were from the bottom of society, perhaps forced by circumstance to give their child to an institution.

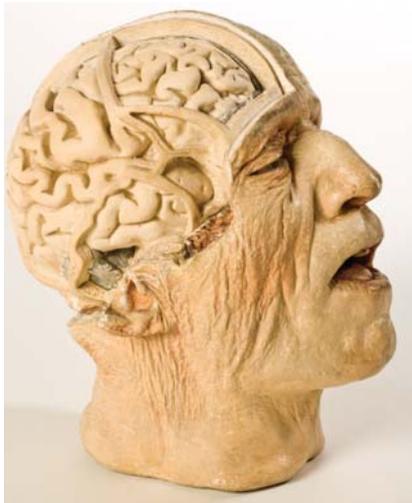
Although I cannot name this child, there is an epilogue—though sad and unsettling—to conclude the

story of the model *Male, age 2 years, 7 months*. By the early 20th century the University of Melbourne and other institutions had become selective about the types of cadavers their anatomists and students dissected. These were usually the poor, criminal, or institutionalised. Unfortunately for Richard Berry's family, death did not discriminate between social classes. In mid-March 1908 an outbreak of gastro-enteritis swept through Parkville and Carlton, killing many children, including eight-month-old Richard Brighthouse Berry. His illness, like those of the other children, was short, and he was buried the next day.<sup>16</sup>

It is extraordinary to witness the separation between a person's personal and professional lives carried to such an extreme that a man—a father—could accept the body of another parent's child to dissect in order to create a model. Objectively, *Male, age 2 years, 7 months* is an important object in the Harry Brookes Allen Museum of Anatomy and Pathology as evidence of experimentation in techniques of model-making within the University. Yet the model also serves as a powerful symbol of those individuals who, sometimes willingly, sometimes unknowingly, contributed their bodies to medical education in Victoria.

### Serious science and the frivolity of art

Collections amassed by institutions illustrate ideals of modernity, specialisation and a professional approach to the field of medicine. Yet even among university collections are anatomical items that have come to symbolise the trial and error of scientific progress. The most visually striking models of the plaster anatomical collection are the three heads made by Casciani and Son of Dublin. Modelled from cranial dissections conducted by anatomist Daniel John Cunningham (1850–1909), the plaster casts are unusual for their reproduction of the exact facial features of the cadavers. Most models from this period aim to give a dignified face to the human condition, whereas the Casciani trio displays an intriguing combination of technical accuracy and ghoulish realism. In one particularly frightening example, a partially dissected brain appears as secondary to the weathered face and blank eyes of a man whose mouth hangs ajar in stupor. Cunningham was an anatomist interested in physical anthropology, and like other medical men of the period, was influenced by research and ideas that would spawn the development of eugenic theory.



Daniel John Cunningham (anatomist) and Casciani and Son (model-maker), model of the head of an elderly man, brain exposed on one side, 1883–1903, plaster of Paris, paint, height: 26.0 cm. Harry Brookes Allen Museum of Anatomy and Pathology, University of Melbourne.

Fuelled by increased interest in uncovering scientific explanations for social questions, eugenics would apply evolutionary theory as an explanation for society's ills. Perhaps the Casciani model was used to illustrate mental illness to medical students at the University of Melbourne. After all, a theory based on a physical correlation between skull size and intelligence propelled Richard Berry's career beyond the teaching of anatomy, to include physical anthropology and mental studies of criminals and children. Through his studies of 'mental deficient', the kinder moniker then given to those who were intellectually disabled or psychiatrically ill, Berry established himself as an expert in the field, gaining appointments as consulting psychiatrist at the Melbourne and children's hospitals. Although from today's perspective it appears absurd that an anatomist experienced principally in examining the physical remnants of the dead could be the reigning authority on psychiatric medicine, at the time this application of science provided a convenient answer. If crime, stupidity and general degeneracy were genetic, little introspection, or understanding of societal misdeed, were required.

Berry's success in promoting these theories led to a series of public

lectures undertaken in the interwar years. Concerned by the 'menace' society faced from the 'uncontrolled activities of the feeble minded', Berry delighted in his reputation as a prominent anatomist and toured regional Victoria.<sup>17</sup> Given a little freedom from the usually staid topics of anatomical detail, the evocative language in which Berry described his ventures into the asylum and penitentiary was probably illustrated by equally dramatic visual aids. Is it possible that in a public hall crowded with mothers clutching babies, concerned citizens and bored teenagers, the topic of public health was sensationalised by the unveiling of an anatomical model both frightening and very real?

With such an image in mind, across the oceans, Casciani's series of models had been put to use in a decidedly different approach. While eugenic theory was the predominant influence on early 20th century treatment of disability and impairment in Melbourne, the study of psychology had gained increased momentum in the late 19th century, establishing itself as a legitimate field of inquiry. During the 1893 World's Fair in Chicago, Harvard University would publish a detailed inventory of models and equipment used within its psychological laboratory. The

anatomical model series made by Casciani and Cunningham are included, and are visible in an accompanying laboratory photograph as students conduct an experiment.<sup>18</sup>

It is somewhat surprising to find models of the same series in both a psychological laboratory and the contemporary collection of the University of Melbourne. Berry was not isolated amongst his peers in regarding psychology with scepticism and considered the theories of Freud to be conceited, exclaiming that the famous psychologist 'had done more to hide the truth than any other man living'. The Melbourne Medical School would remain, under the professor's guidance, firmly focussed on a hereditary approach to explaining mental illness.<sup>19</sup>

Anatomical models can be used to support arguments for either eugenic or psychological theory. Within this history they have come to embody opposing schools of thought in late 19th to early 20th century medicine, and only through historical perspective can we appreciate the failing of one so completely. From terra firma Richard Berry's collecting and work in eugenics are grossly disrespectful to the people whose bodies became subjects of this pseudoscience. Yet amongst his University of Melbourne and

international contemporaries Berry's work was consistent with mainstream science. It was also a research approach consistent with the preceding history of anatomy; like the early anatomist trawling cemeteries for fresh bodies, it quite simply failed the society it sought to heal.

Was it by 'chance and circumstance' that Berry's career took the path of a mental specialist? Berry himself described it as a 'leap over the ages' from his early years at the University of Melbourne.<sup>20</sup> For it was in these first few years, which he stated in his memoirs were the best of his years at Melbourne, that he achieved the most for the Department of Anatomy. From the mysterious brown stains of the dissecting room, to the construction of an entirely new building to accommodate rising enrolments, the study of anatomy was revived and refreshed under Richard Berry's guidance. The new building, jokingly named 'Berry's Folly' for its enormous size, was one example of his farsightedness; another was his investment in anatomical models. For beyond their use in general teaching, the plaster models are valuable remnants of a history of medicine interacting with art, science, the public, and education.

This article is based on the author's historiography and catalogue, 'The artist's knife: The art and science of plaster anatomical models at the Harry Brookes Allen Museum of Anatomy and Pathology, the University of Melbourne', written for her Master of Public History Degree at Monash University in 2006. That project was completed with support from the University of Melbourne's Cultural Collections Student Projects Program and the Harry Brookes Allen Museum of Anatomy and Pathology. Lucinda Spencer also holds a Bachelor of Arts degree, and is currently employed as an assistant registrar at the Performing Arts Museum at the Victorian Arts Centre.

#### Notes

- 1 Mimi Colligan, 'Anatomical wax museums in Melbourne 1861 to 1867', *Australian Cultural History*, no. 13, 1994, p. 52.
- 2 Michael Sappol, *A traffic of dead bodies: Anatomy and embodied social identity in nineteenth-century America*, Princeton: Princeton University Press, 2002, pp. 276, 303–304.
- 3 Deanna Petherbridge, 'Art and anatomy: The meeting of text and image', in Deanna Petherbridge and Ludmilla Jordanova (eds), *The quick and the dead: Artists and anatomy*, Berkeley: University of California Press; Hayward Gallery, 1997, p. 96.
- 4 See for example a list of skulls acquired by Berry and others in R.J.A. Berry, A.W.D. Robertson and L.W.G. Büchner, 'The craniometry of the Tasmanian Aboriginal', *Journal of the Royal Anthropological Institute of Great Britain and Ireland*, vol. 44, January–June 1914, pp. 122–126.
- 5 Berry, Robertson and Büchner, 'The craniometry of the Tasmanian Aboriginal', p. 122.
- 6 R.J.A. Berry, 'Chance and circumstance', photocopy of unpublished typescript autobiography, c.1954, p. 75. Papers of Leonard J.T. Murphy, UMA 91/114, University of Melbourne Archives.

- 7 George B. Stauffer, 'Beyond Bach the monument, who was Bach the man?', *New York Times*, 2 April 2000, section 2, p. 1.
- 8 Berry, 'Chance and circumstance', pp. 109–110.
- 9 Berry, 'Chance and circumstance', pp. 109–110.
- 10 Berry, 'Chance and circumstance', p. 110.
- 11 Council of the University of Melbourne, Requirement of the Department of Anatomy, meeting no. 1, 5 February 1906, and Finance Committee Minutes, 4. Anatomy Department, meeting no. 3, 2 April 1906. University of Melbourne Archives.
- 12 Berry, 'Chance and circumstance', p. 33.
- 13 For an account of Halford's theft see Richard Selleck, *The Shop: The University of Melbourne 1850–1939*, Carlton: Melbourne University Press, 2003, pp. 105–106.
- 14 Ross L. Jones, *Humanity's mirror: 150 years of anatomy in Melbourne*, South Yarra: Haddington Press, 2007, pp. 95–96.
- 15 See Ruth Richardson, *Death, dissection and the destitute*, 2nd edition, Chicago: University of Chicago Press, 2000.
- 16 Berry, Richard Brighouse. Death Certificate no. 1164, Third Schedule, Deaths in the District of Carlton 1908. Registry of Births Deaths and Marriages, Department of Justice Victoria.
- 17 Berry, 'Chance and circumstance', p. 145.
- 18 *Interior of a laboratory room (cabin reaction experiment)*, illustration in [Hugo Münsterberg], *Psychological Laboratory of Harvard University*, Cambridge, Mass.: The University, 1893, published online at <http://psychclassics.yorku.ca/Munster/Lab>.
- 19 Ann Westmore, 'Berry, Richard James Arthur ('Dicky') (1867–1962)', *History of medicine, dentistry and health sciences: Biographical entry*, Centre for the Study of Health and Society, University of Melbourne, 2003, <http://www.jnmhugateways.unimelb.edu.au/umfm/biogs/FM00008b.htm>, accessed 22 February 2006.
- 20 Berry, 'Chance and circumstance', pp. 114, 126–127.

# Love in taxing times

Jay Miller

When this you see  
remember me  
when I am farre away at sea

For the cataloguer or curator, any handwriting attached to or incorporated in a work of art or craft provides a fascinating and vivid link with the creator or past user. When such handwriting is combined with a miscellany of images the challenge to research the work becomes compelling.<sup>1</sup> The quotation above is handwritten on a piece of paper, adhered with several other cut-out images to the inner surface of a cylindrical glass container with two cinched ends. Such objects are nowadays described as rolling pins but in the 19th century they were of a category of works in glass known as 'friggers'. Initially these storage containers were hand-produced throughout the British Isles, from the mid-18th to mid-19th century (many more were later produced by machine as 20th century tourist souvenirs). According to Howe, the name 'frigger' comes from the verb 'to friggle' or 'mess abaht', often the result of glass blowers using up unused glass and at the same time developing their craft skills.<sup>2</sup> In this instance 'the glass blower would skilfully swing the molten glass globe'<sup>3</sup> until the requisite hollow length was obtained; the narrow necked ends became a means of attaching a ribbon or some wire, with which to hang and display safely the

fragile container. Our example has a slightly faded and threadbare woven green ribbon attached.

In 1845 the British tax on flint glass was repealed and better quality glass was more readily available for more decorative versions. A clear amethyst-coloured glass frigger, which is part of the Ernst Matthaei Memorial Collection of Early Glass, is on display at University House.<sup>4</sup> This example is catalogued as being circa 1840, but there is a good chance, given its fine quality, that it may postdate 1845 and abolition of the tax.

It could be argued that the design of the frigger in the Grimwade Collection almost suggests camouflage, an attempt perhaps to disguise highly taxed glass by swirling white paint inside and forming an opaque ground. At first sight the work appears to be a ceramic container rather than glassware. It is likely the paint used is heavily leaded and hopefully the stored contents did not become a health hazard to the owners. Just as glass was taxed, so too were luxury commodities such as tea, sugar and salt, and these were frequently presented as treasured gifts stored in these decorative containers. Arnold notes also that within a household a concentration of salt in a container such as a frigger would have

been regarded by some as a powerful symbol of luck and a protection against witchcraft.<sup>5</sup> Keeping the container and contents intact and limiting the use of salt would thereby preserve not only the good fortune but also in retrospect the probable health of the household. Friggers were sometimes presented as wedding gifts but more often as keepsakes or love tokens by sailors and soldiers.

It is difficult to determine for sure if our frigger was a Grimwade family treasure. A label on one end could be an auction label or it could be an early catalogue label. The Grimwade involvement with both glass manufacturing and salt production in late 19th century Australia could have inspired an interest in the purchase of such an item for the family's private collection.<sup>6</sup>

The printed paper images decorating the container are intriguing, but offer some clues as to the date of manufacture. They are an odd assortment of images selected by either the maker or giver. For instance there is one graphic of an early steam locomotive which resembles a steam engine designed and built by Robert Stephenson, named *The Planet*.<sup>7</sup> If the image does in fact depict *The Planet* it could perhaps be inspired by its links with the seaport of Liverpool.<sup>8</sup> The National Rail

Museum archive at York has also suggested that as rail networks were established and expanded globally, navvies or engineers, who often travelled widely within the British Isles and abroad, could also have bestowed such a gift. Another unusual image for a love token is a child wearing a blood-red dress carrying a pennant, a drum and waving a sword, labelled the 'Young soldier', perhaps to invoke a sense of the giver being involved in manly deeds, or protection of the young.

The main cut-out graphic that strongly supports the theory that this container was once a love token depicts a well-dressed young woman, whose fashion suggests a date of circa 1820. This image is labelled 'The love letter' and she coyly regards the viewer over her left shoulder while holding a love letter in her left hand. This, together with the handwritten message, surely alludes to a romantic purpose, until that is, we inspect the image immediately above. Here a dramatic scene unfolds with a fainting lady and a man in Ottoman dress grasping her hand and waving a dagger; this tableau is labelled 'The fair Circasian' [*sic*], perhaps a warning to the beloved that it would be wise to remain faithful to the absent giver. With further investigation of this reference it became apparent that The

Fair Circassian as a concept was widely used in literature and correspondence of the early 18th century and continued to inspire poets and playwrights well into the 19th century.<sup>9</sup> It is regularly referred to by travellers and explorers in eastern Europe and a reference was

even made in a significant legal case on the subject of the status of a slave.<sup>10</sup> The exotic concept of fair Circassian slaves—that is, young women from the Caucasus—certainly appears to have been a popular fantasy of the era. Such an image could also be a reference to the distant





Artist unknown (English, 19th century), 'Frigger', glass, paint and paper cut-outs, length: 37.5 cm. Accession no. 1973.0207, University of Melbourne Art Collection. Gift of the Russell and Mab Grimwade Bequest 1973.

lands where a sailor, soldier or perhaps an engineer was to be posted. Maintaining the exotic theme, there is also a female figure, almost a caricature in form, dressed in rather lewd Regency style, wielding a vegetative branch, who is labelled 'Fatima'; perhaps another character in contemporary popular literature.

The references to exotic locations also prompt speculation that the giver could have been both soldier and sailor: a member of the Marine Corps, employed in the protection and support of naval vessels, and operational in regions dominated by the Ottoman Empire. From the early 1800s during the period of the Napoleonic wars and until 1832, the Greek war of independence was waged continually against the Ottoman rulers, a source of romantic inspiration for figures such as Lord Byron. As the 1820s progressed this war became a topic of strategic interest to the British, and their forces eventually combined with those of France and Russia to oppose the Ottoman forces at the naval battle of Navarino in 1827, a significant turning point in that war.<sup>11</sup>

Considering all the clues available, the method of manufacture and the images incorporated in the design, there is a fair chance that our frigger was produced at some time between

1820 and 1835. This is certainly a narrower timeframe than the original cataloguer's rather broad designation of the '19th century' and further research may lead to a more specific date of manufacture.

Originally trained as a teacher and then librarian, Jay Miller holds a Bachelor of Arts (Fine Arts) degree from RMIT and a Graduate Diploma of Museology from Deakin University. She has done project work for local government and the National Trust of Australia (Victoria) and later worked as Collections Officer at Deakin University. Jay now works as the Assistant Collections Manager with the Ian Potter Museum of Art.

#### Notes

- 1 This article began as a small research project to generate an interpretive label for a homely yet intriguing artefact catalogued for the University of Melbourne Art Collection as part of the Russell and Mab Grimwade Bequest of 1973, accession no. 1973.0207 (originally catalogued as a porcelain and glass rolling pin). The primary objective has been to try and narrow the possible dates of manufacture; inevitably more questions were raised than answered.
- 2 Bea Howe, *Antiques from the Victorian home*, London: Spring Books, 1973, p. 197.
- 3 Ken Arnold, *Collector's companion*, Golden Square, Vic.: Crown Castleton Publishers, 1995, p. 106.
- 4 University of Melbourne Art Collection, accession no. 1991.0022, Gift of Pat and Roger Daniels in memory of Rex Ebbott, 1991.
- 5 Arnold, *Collector's companion*, p. 106.
- 6 The Grimwade family was involved in glass

manufacture in Australia from 1872, with Victoria's first Melbourne Bottle Works Company which in 1903 became a Proprietary Ltd. In 1939 Australian Glass Manufacturers became Australian Consolidated Industries. From 1882 to 1900 Alfred Felton and Frederick Shepherd Grimwade were associates, with business interests in the Australian Salt Manufacturing Company. John Riddoch Poynter, *Russell Grimwade*, Carlton: Melbourne University Press, at the Miegunyah Press, 1967.

- 7 This theory is strengthened after consultation with the curators at the National Railway Museum in York.
- 8 'The Planet' ran on the Liverpool to Manchester railway from 1830.
- 9 For example, [Samuel J.] Pratt, *The fair Circassian: A tragedy, as performed at the Theatre-Royal, Drury-Lane by Mr. Pratt*, 2nd edition, London: printed for R. Baldwin, 1781; James Sayers, *A scene in the Fair Circassian' (Robert Bensley; Elizabeth (née Farren), Countess of Derby)*, 1781?, etching, plate: 28.1 x 36.5 cm, collection of the National Portrait Gallery, London, available online at <http://www.npg.org.uk/live/search/portrait.asp?LinkID=mp01264&crNo=2&role=sit>, accessed 28 November 2007; Thomas Maclean, 'Arms and the Circassian woman: Frances Browne's "The Star of Attéghéi"', *Victorian Poetry*, vol. 41, issue 3, Fall 2003, pp. 295-318.
- 10 'Davy asserted that Virginia law could not apply in England. England would not permit "a Turk" to "bring here his fair Circassian [*sic*] slaves" and rape them with impunity'. Henry Marchant, *Diary* (R.I. Historical Society MS 1771-2, typed transcript, Philadelphia Historical Society, 1:120), quoted by George Van Cleve, 'Somerset's case and its antecedents in imperial perspective', *Law and History Review*, vol. 24, issue 3, Fall 2006, <http://www.historycooperative.org/journals/lhr/24.3/cleve.html>, accessed 29 June 2007.
- 11 'Navarino, Battle of', *Encyclopaedia Britannica*, 2007, <http://www.britannica.com/eb/article-9055077/Battle-of-Navarino>, accessed December 2007.

# Lonely traveller in a transient world

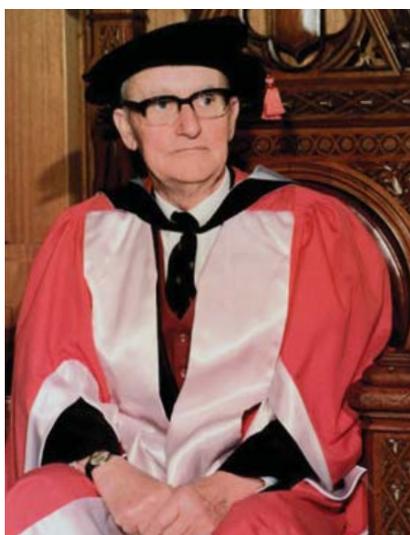
## The landscape prints of Jan van de Velde II donated to the Baillieu Library by Dr J. Orde Poynton

Kathleen Kiernan

### Introduction to the Poynton Collection

The Print Collection in the Baillieu Library at the University of Melbourne is unique in the sense that no other Australian university holds such a comprehensive collection of international prints dating from the 1500s through to the 1850s.<sup>1</sup> The collection is of international significance, both in the range of artists represented and the choice of editions and states of the prints. More research needs to be undertaken into this jewel among the University's cultural collections. The 3,700 prints donated in 1959 by Dr John Orde Poynton AO, CMG, MA, MD, HonLLD represent more than half of the total holding, and form a significant collection in their own right, worthy of research.

John Orde Poynton was born in London in 1906 and was educated at Marlborough College, Caius College (Cambridge) and Charing Cross Hospital. After being appointed senior resident medical officer at the Charing Cross Hospital, he served as health officer, research officer and pathologist in Malaya. He was in the British Army until 1946 and was a prisoner of war at Changi. In 1947 he moved to Adelaide where he was lecturer at the University of



Adelaide's medical school, and from 1950 was director of the Institute of Medical and Veterinary Science. In 1959, whilst still living in Adelaide, he presented to the University of Melbourne a significant collection of rare books and pictures, at that time the most noteworthy gift ever received by an Australian library.<sup>2</sup> He died in Melbourne in 2001.

### Poynton the collector

Dr Poynton inherited from his father, Dr Frederick John Poynton (1869–1943), a lifelong interest in collecting rare books and old master prints. Many of the prints were purchased from dealers in the Charing Cross

Road area in London and at the renowned London dealer in paintings, prints and drawings, Colnaghi's. As a teenager, Orde Poynton, accompanied by his father, visited the illustrious staff of the Prints and Drawings Department of the British Museum: Campbell Dodgson (1867–1948), Arthur M. Hind (1880–1957), Arthur Popham (1889–1970) and Laurence Binyon (1869–1943). By seeking the opinion of these experts on northern European prints, Frederick and his son were able to recognise and thus acquire prints of a high standard,<sup>3</sup> including etchings by Jan van de Velde II.

During World War 2, the Poyntons' print collection was moved from place to place for safe-keeping, including Bath where a bomb seriously damaged the house, then to a warehouse in Bristol, also damaged in bombing raids. Poynton later wrote about the prints becoming 'muddled up' and dirty as a result of these moves. Although only a few of the prints were damaged by bombs directly, wartime conditions prevented the collection from being 'organised and improved'.<sup>4</sup> During this period Dr Frederick Poynton passed away and Orde Poynton became a prisoner of war. When the prints were sent to Australia in 1947 it became obvious that about 200 to 300 out of

**Opposite:** Norman Wodetzki, Queensberry Photography, Dr J. Orde Poynton being admitted to the degree of Doctor of Laws *honoris causa* at the University of Melbourne on 31 July 1977, photographic print, 17.5 x 12.5 cm. UMA/I/2293, University of Melbourne Archives.

**Below:** Jan van de Velde II, 'Evening: Travellers on a road near an inn', plate 11 from part 1 of *Sixty landscapes*, 1616, etching, 13.3 x 19.7 cm, second state. Reg. no. 1959.3931. Gift of Dr J. Orde Poynton, 1959, Print Collection, Baillieu Library, University of Melbourne.



approximately 3,000 prints were missing, including some of the best in the collection.<sup>5</sup>

Dr Poynton's relationship with the University started with a visit to the newly built Baillieu Library in 1959.<sup>6</sup> His intention for a University print collection was to assemble a good representation of the history of printmaking and of the techniques of engraving, etching, mezzotinting and lithography, spanning the period 1500–1850, stating that the University of Melbourne would be 'the only university with such a collection yet'.<sup>7</sup> Internationally, few universities hold such a comprehensive print collection as the Baillieu Library, and the

collection of the northern European prints that Poynton and his father collected are comparable and even more comprehensive than many major international university and library collections, albeit smaller.<sup>8</sup>

Poynton's print collection tells us about his activities as a collector and also about the wider appreciation of prints during the early 20th century. Identification of the artist or engraver is often through Poynton's inscriptions on the artwork and mounts. During my Cultural Collections Student Projects internship at the Baillieu Library in 2006, during which I undertook an inventory of the Poynton prints, an

examination of his mounts and annotations revealed various patterns of collecting. The Poynton Collection includes parts 1, 2, 3 and 4 of the series *Sixty landscapes* by Jan van der Velde II.<sup>9</sup> Cross-referencing archival material held in the Baillieu Library, such as Poynton's register book, his annotations on the mounts and his letters to the University, reveals that Poynton's numbering follows the chronological sequence of acquisition and that he attempted to acquire the complete *Sixty landscapes*. Three of the four complete parts (1, 3 and 4)<sup>10</sup> are numbered sequentially by Poynton, showing they were acquired as complete sets, whereas part 2 is numbered out of sequence, jumping from 585 to 661, 1227, 1228, 1229, 1230, 1774, 1776, etc., showing that he tried to assemble part 2 by buying individual prints as they came on the market. Van de Velde's landscape prints were sought after by artists during the 17th century as teaching aids and references for composition or motifs, leading to the breaking-up of many sets. Complete sets are therefore hard to find.<sup>11</sup>

Jan van de Velde II etched and engraved about 500 prints, this large number serving as testament to the artist's popularity during his lifetime.<sup>12</sup> About 200 of his prints depict landscapes and these are his

Jan van de Velde II, 'Winter landscape with a square tower used as an inn', plate 12 of part 3 of *Sixty landscapes*, 1616, etching, 11.9 x 18.7 cm, first state. Reg. no. 1959.3966. Gift of Dr J. Orde Poynton, 1959, Print Collection, Baillieu Library, University of Melbourne.

most important and original achievement.<sup>13</sup> He etched more than 20 landscape series, of which the New York Public Library holds three series, only one being van de Velde's own designs.<sup>14</sup> The National Gallery of Victoria holds only six prints by van de Velde, all after the artist Willem Buytewech (1591/92–1624),<sup>15</sup> and the Art Gallery of South Australia has 21.<sup>16</sup> The Rijksmuseum, on the other hand, holds around 700 van de Velde prints,<sup>17</sup> and the British Museum also has a large number, around 370.<sup>18</sup> The University of Melbourne has 56, comprising parts 1, 2, 3 and 4 (totalling 48 prints) of the *Sixty landscapes* series, the complete *Six landscapes* series of his own design, plus two engravings after Buytewech.

Recognising the sequence of changes in the plates between states allows us to attribute states to the University's prints. The editions of *Sixty landscapes*, parts 1, 2, 3 and 4 collected by Orde Poynton were published in 1616 and demonstrate his connoisseurship since they are the first and second states, published by the prolific Haarlem etcher, draughtsman and publisher Claes Janszoon Visscher (1586/87–1652) as the one body of work during the artist's lifetime, complete with frontispieces. The first states were



fewer plates, numbered in the lower right corner. When van de Velde created more plates in the second edition he divided them into five parts, preceded each part with a frontispiece, and re-numbered each plate at the lower right corner. Eventually the plates were acquired by the publisher P. Schenck Jr who added his own monogram.<sup>19</sup> This later state is not in the Poynton Collection.

The frontispieces for the *Sixty landscapes* series invite the viewer to embark on a journey through a series of landscapes, observing farmers, workers and travellers. These frontispieces help structure the series,

setting a direction and organising scenes that might otherwise appear repetitious due to their reworking of common motifs. The frontispiece to part 1 depicts two men on a road passing through a portico, with other figures in the distance, drawing the viewer into a place, rather than simply presenting a realistic scene for contemplation (see front cover). Inscribed on the tympanum above is *Eerste Deel* (First Part). Three lines of Latin above the opening of the portico read:

*AMENISSIMÆ ALIQUOT  
REGIUNCULÆ, A  
I.VELDIO DELINEATÆ, ET A*

*NICOLAO IO:  
HANNIS PISCATORE IN  
LUCEMÆDITÆ.*

(‘Some very attractive little regions, drawn by Jan van de Velde, and published by Claes Visscher.’)<sup>20</sup>

### **Jan van de Velde II and 17th century Dutch landscape prints**

Around 1612 the coming together in Haarlem of a group of talented artists led to a significant change in both the perception and the representation of the visible world, through their prints of the Dutch landscape.<sup>21</sup> These artists came to Haarlem for various reasons: some were attracted by the opportunities of learning from luminaries such as Haarlem’s leading printmaker, draftsman and painter Hendrick Goltzius (1558–1617) and the poet, biographer and artist Karel van Mander (1548–1606). Flemish immigrants were welcomed to Haarlem and, consequently, brought other family members, which also expanded the city’s artist community.<sup>22</sup> Two such individuals were Jan van de Velde II and his cousin Esaias van de Velde (1587–1630), whom Arthur Hind named as two of the most noteworthy Dutch etchers of the first part of the 17th century.<sup>23</sup>

Jan van de Velde II was probably born in Rotterdam between 1593 and 1597. He was the son of master calligrapher Jan the Elder whose family was originally from Antwerp. In 1613 Jan the Elder sent his son to Haarlem to undertake an apprenticeship with the master engraver Jacob Matham, stepson of Hendrik Goltzius.<sup>24</sup> Jan van de Velde II entered the Guild of Haarlem in 1614, but not as a master. He was later admitted to the Guild of Saint Luke in Haarlem to become a master in 1617, enabling him to engrave and etch freely his own and other artists’ designs.<sup>25</sup> His last engraving is dated 1633.<sup>26</sup> He moved to Enkhuizen in 1636 and died there in about 1641.

Printers and publishers in Haarlem in the early 1600s commissioned artists to produce series depicting a very saleable subject: the local landscape.<sup>27</sup> Jan van de Velde’s entire output, produced between 1613 and 1633, comprises portraits, historical plates, bookplates and landscapes.<sup>28</sup> He was the most prolific landscape etcher of his generation, establishing the popularity of Dutch landscape prints by depicting the local countryside and its residents.<sup>29</sup> He worked from his own designs (greatly influenced by the landscapes of Visscher<sup>30</sup> and Abraham Bloemaert<sup>31</sup>) until about

1618, after which he based his etchings on drawings by other popular artists such as Buytewech and Pieter Molijn, probably from economic necessity, as these would guarantee sales and were less time-consuming than creating original works. But it is van de Velde’s landscapes of his own designs that have made his reputation as an etcher.

### **Etching technique and 17th century Dutch landscape prints**

The golden age of Dutch landscape art has its foundations in printmaking, in which medium it developed well before reaching its apex in painting. Prints were distributed widely throughout Europe and were used as reference material by painters.<sup>32</sup>

Etching (from the Dutch *etsen*, to eat) is a printing technique in which a metal plate is covered with an acid-resistant ground, such as wax, and then worked into with an etcher’s needle. The exposed metal is ‘eaten’ in an acid bath, creating lines to hold the ink. The technique was invented in about 1500 and in the early 17th century became very popular among younger Dutch printmakers, being less laborious, cheaper and requiring less formal training than engraving. Artists also found that etching

Jan van de Velde II, 'Farm built against a square tower', plate 11 from part 2 of *Sixty landscapes*, 1616, etching, 13.6 x 20.1 cm, second state. Reg. no. 1959.3935. Gift of Dr J. Orde Poynton, 1959, Print Collection, Baillieu Library, University of Melbourne.

created a direct and spontaneous image so they were more readily able to render painterly effects.<sup>33</sup> Van de Velde's tidy and highly stylised workmanship typifies early 17th century Netherlandish etching. The two series *Sixty landscapes* and *Six landscapes* clearly demonstrate his virtuosic technique: the variety and gradation of lines creating atmospheric effects; his wide range of graphic marks from light to dark, soft to hard, and fluid to rigid. The influence of his calligrapher father comes though in his ornamental style, particularly in his depiction of trees and clouds (see p. 15).<sup>34</sup> Trained as a professional engraver-etcher, Jan II learned from his cousin Esaias van de Velde, a pioneer in painted Dutch landscape, and other painter-etcher friends, to loosen his draughtsmanship. His etching technique evolved, not to purely imitate engraving, but to utilise etching's characteristics of texture, tone and line.

Though not etched directly from nature, van de Velde's simple views recreate the experience of walking through the Dutch landscape with its low horizon line, trees and ruins against a generous proportion of sky. The persistent journey theme and the seemingly natural subject matter invite a wide range of interpretations.



### 'Into the light': Symbolism in Jan van de Velde II's landscapes

Van de Velde's landscapes had a conscious purpose, demonstrated by his recurring use of particular themes and motifs. His landscapes are a sophisticated choice of style and subject matter, eliminating some elements, carefully arranging others, to create landscapes that appear spontaneous. Artists sketched the countryside *en plein air* and relied on their sketchbooks, memory and imagination back in the studio to compose the final work. It is likely van de Velde manipulated his

compositions by combining topographical motifs and representations of nature that in reality did not exist together. While the prints appear realistic, these works convey an emotional moral power by incorporating personal experience and cultural beliefs into representations of nature.

Van de Velde drew upon a bank of motifs such as bridges, dead trees, wagons, old farmhouses, taverns and dovecotes. His recurring patterns of composition, structure and motifs were conventional at the time and would have been understood by the viewer,<sup>35</sup> whether consciously or unconsciously, including their social,

economic, historical and moral references. While artists such as van de Velde did not celebrate the fundamental Calvinist teachings that emphasised the natural beauty of nature, I believe we cannot dismiss the Calvinist influence. The positive view of nature encouraged by Calvinists to study the natural world comes through van de Velde's landscapes to a certain extent. On the title page of *Sixty landscapes* the *idea* of pleasant landscapes is communicated in the Latin inscription on the portico, *AMENISSIMÆ ALIQUOT REGIUNCULÆ* ('Some very attractive little regions'), yet, rather than simply presenting a realistic scene, the portico invites the viewer to embark on a journey through a series of landscapes.

### The traveller

*Sixty landscapes* depicts the lonely traveller in a transient world, striving for eternal bliss, negotiating temptation along the way.<sup>36</sup> The travellers, sometimes resting on the side of the road, stopping at inns, or striving towards their destination (often an ethereal city or church on the horizon, also representing the end of mortal life) draw the viewer through the series.

For example, 'Winter landscape



with a square tower used as an inn' (see p. 16) features a lone traveller negotiating a lot of activity in order to stay on the straight and narrow path. He has passed some peasants in the foreground transporting barrels of beer on sledges. On the left is a river, on which there are some skaters. Further in, someone occupies an outhouse (a symbol of dilapidation and decay),<sup>37</sup> while close by a man urinates against a tree. Across the road is a square tower that serves as a tavern or inn—the embodiment of depravity in medieval sermons. High on the tower is a dovecote, symbol of lust,<sup>38</sup> while leafless trees, signifying *vanitas*, arch over the road in a

threatening manner. On the far bank the spire of a church is iridescent in the distance.

We cannot assume that all of van de Velde's etchings possess allegorical meanings; they also serve the traditional function of landscape images: enabling the viewer to experience nature. His art oscillates between representing Haarlem and its physical surrounds (see above) and conveying contemporary moral concepts originating in medieval ideas and traditions. Van de Velde's prints do not conform to a single religious, moral or historical interpretation, nor do they illustrate precise allegories or provide a structure of indisputable

symbolic content. Their naturalism leaves them open to a wide range of interpretations, encouraging contemplation.

Kathleen Kiernan is currently writing her PhD thesis on the circulation of 17th century Dutch landscape prints and drawings in London and their influence on 18th century British landscape art. In 2007 she completed her Master of Art Curatorship (Melbourne) and in the same year was the Harold Wright Scholar at the British Museum. She holds a Bachelor of Arts in textile design (RMIT), a Bachelor of Arts in multimedia (RMIT) and a Postgraduate Certificate in Art Conservation (Melbourne). Kathleen is curating an exhibition of the etchings of Jan van de Velde II in the John Orde Poynton Collection, to be held at the Ian Potter Museum of Art in 2009.

#### Notes

- 1 Sarah Thomas and Eszter Szabo, 'Significance assessment: Baillieu Library Print Collection', unpublished report, University of Melbourne, November 2005, p. 1.
- 2 Anonymous, '1959: The University of Melbourne: The Poynton Collection: A notable gift to the University', typescript, 7 December 1959. Baillieu Library files.
- 3 J. Orde Poynton, 'Catalogue of the Print Collection, together with a small number of pictures and drawings, given to the University of Melbourne by Dr Orde Poynton, 1960', unpublished manuscript. Baillieu Library Print Collection.
- 4 Poynton, 'Catalogue of the Print Collection'.
- 5 J. Orde Poynton, letter to Axel Lodewycks [Librarian, University of Melbourne], 12 August 1960. Baillieu Library files.
- 6 Merete Smith, 'Dry light is best', *University of Melbourne Library Journal*, vol. 7, nos 1–2, December 2001, p. 11.
- 7 Poynton, letter to Lodewycks, 12 August 1960.
- 8 For example, after viewing the exhibition *Recent acquisitions: Old master prints* at the New York Public Library in 2006 it became apparent to me that the NYPL's holdings of van de Velde prints are less rich and comprehensive than the Baillieu Library's.
- 9 Titles of works are from Christiaan Schuckman and Ger Luijten, 'Jan van de Velde II to Dirk Vellert', in F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts, ca. 1450–1700*, no. 33, Roosendaal: Koninklijke van Poll, 1989, pp. 75–98. The titles used by the Baillieu Library are in the process of being updated as a result of my research. I was also able to attribute some of the Baillieu Library's prints, previously catalogued as 'unknown artist', to Jan van de Velde II.
- 10 The British Museum holds only part 5 of this series.
- 11 Daniel Franken and Johann Philippe van der Kellen, *L'oeuvre de Jan van de Velde: Graveur hollandais, 1593–1641* (originally published 1888), 2nd edition, Amsterdam: Hissink, 1968, p. 7.
- 12 Irene de Groot, *Etchings by Dutch masters of the seventeenth century*, London: Gordon Fraser Gallery, 1979, p. 6.
- 13 Christopher Brown, *Dutch landscape: The early years*, London: National Gallery, 1986, p. 173.
- 14 Roberta Weddell, wall text from exhibition *Old master prints*, New York Public Library, 2006.
- 15 National Gallery of Victoria, information generated from collection database, 2006.
- 16 Art Gallery of South Australia, information generated from collection database, 2007.
- 17 Huigen Leeflang, email to Kathleen Kiernan, 8 November 2006.
- 18 British Museum, information generated from collection database, 2006.
- 19 Franken and van der Kellen, *L'oeuvre de Jan van de Velde*, p. 111.
- 20 Piscatore is the Latinised version of the surname Visscher, literally meaning fisher or fisherman.
- 21 Brown, *Dutch landscape*, p. 34. Haarlem was the home of many important Dutch artists such as Frans Hals and Adriaen von Ostade.
- 22 Arthur K. Wheelock Jr, 'Review: *Haarlem: The seventeenth century*, Rutgers University', *Burlington Magazine*, vol. 125, no. 963, June 1983, p. 386.
- 23 Arthur M. Hind, *A history of engraving and etching* (originally published 1923), New York: Dover Publications, 1963, p. 168.
- 24 William Aspenwall Bradley, *Dutch landscape etchers of the seventeenth century*, New Haven: Yale University Press, 1918, pp. 10–12.
- 25 Franken and van der Kellen, *L'oeuvre de Jan van de Velde*, pp. 5–7. Dates of van de Velde's life vary between sources. Franken and van der Kellen's dates are the most widely cited.
- 26 Catherine Levesque, 'Haarlem landscapes and ruins: Nature transformed', in Susan Donahue Kuretsky (ed.), *Time and transformation in seventeenth-century Dutch art*, Poughkeepsie: Frances Lehman Loeb Art Center, Vassar College, 2005, p. 114.
- 27 de Groot, *Etchings by Dutch masters*, p. 2.
- 28 Franken and van der Kellen, *L'oeuvre de Jan van de Velde*.
- 29 Franken and van der Kellen, *L'oeuvre de Jan van de Velde*, pp. 4–7.
- 30 de Groot, *Etchings by Dutch masters*, p. 1.
- 31 Hind, *A history of engraving and etching*, p. 355.
- 32 Brown, *Dutch landscape*, p. 9.
- 33 Walter S. Gibson, *Pleasant places: The rustic landscape from Bruegel to Ruisdael*, Berkeley: University of California Press, 2000, p. 43.
- 34 Levesque, 'Haarlem landscapes and ruins', p. 54.
- 35 Lawrence O. Goedde, 'Naturalism as convention: Subject, style, and artistic self-consciousness in Dutch landscape', in Wayne E. Franits (ed.), *Looking at seventeenth-century Dutch art: Realism reconsidered*, Cambridge and New York: Cambridge University Press, 1997, p. 131.
- 36 Josua Bruyn, 'Toward a scriptural reading of seventeenth-century Dutch landscape paintings', in Peter C. Sutton (ed.), *Masters of 17th-century Dutch landscape painting*, Philadelphia: University of Pennsylvania Press, 1988, p. 100.
- 37 Walter S. Gibson, 'Bloemaert's privy: The rustic ruin in Dutch art', in Kuretsky (ed.), *Time and transformation*, p. 65.
- 38 Bruyn, 'Toward a scriptural reading', p. 85.

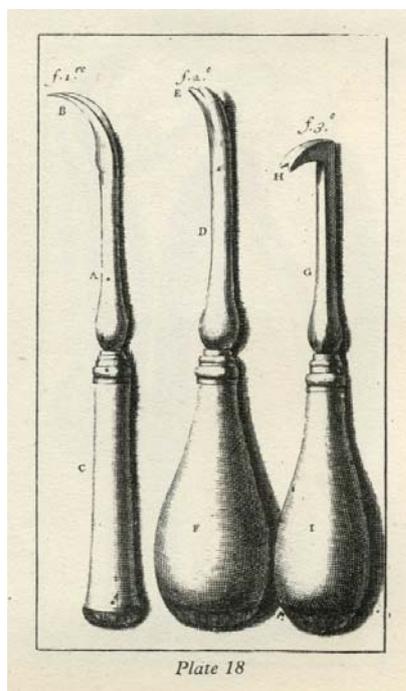
# Dentistry in Australia before the First Fleet

Henry F. Atkinson

The Henry Forman Atkinson Dental Museum has a large collection of instruments for extracting teeth from humans. Amongst these are 'pelicans', keys, pincers, elevators and forceps. The forceps alone number over 250.

The early 'pelicans' were essentially a straight shanked instrument with a hook for passing over the tooth to forcibly lever it from the bone of the jaw. The key was an improvement on the pelican, having a similar hook or claw but with a cross handle for operating from the front of the mouth. In the hands of a trained person it was a most useful instrument.

Pincers were simple hinged instruments for holding or grasping an object but were not designed for the rigours of tooth removal. In the early 1800s they were the forerunners of the forceps, the design of which has changed little from the 1850s to today. Elevators were originally straight shanked, pointed instruments which appeared in a variety of types including straight, curved, left- or right-handed, and as the name indicates were used to tease a root or tooth from the jaw. Finally, the 'punch' was similar to the artisan's tool but in dentistry applied to the role of knocking out teeth. Whilst originally referred to as the punch, this instrument was later, most probably



due to professional sensibilities, graced with the addition of 'elevator', to become known as the 'punch elevator'. Dating early instruments is an inexact science but some examples in the Henry Forman Atkinson Dental Museum are thought to be from the 17th century.

When discussing the use of a punch elevator, a relatively simple instrument generally forged in one piece from steel or, in the more sophisticated types, fitted with a

handle often of wood, it was brought to my notice that certain Australian Aboriginal groups were, in initiation ceremonies, practising methods of tooth removal long before the arrival of the First Fleet.

Historically, the European operator, dentist, barber surgeon or tooth drawer would, when removing an offending tooth, place the pointed end of the instrument on the bone above the tooth and then strike the other end a sharp blow with a heavy object, thus freeing the tooth from the bone. The method was developed in the pre-anaesthetic days when the short sharp pain resulting from a single blow was followed by immediate relief from days of misery. The success of the method depended upon the fact that the roots of the upper central incisors are broadly straight and conical; a blow delivered to the bone over the root of such a tooth acts to compress the socket and thus apply an extruding force to the tooth. The net result is similar to squeezing an orange pip between finger and thumb. Like the slippery pip the tooth is ejected!

A literature search reveals that similar practices were carried out by indigenous Australians in ceremonies which were described, sketched, painted and later photographed by the earliest European explorers,

**Previous page:** Illustration showing (from left to right) two forms of punch and a hook elevator. The Henry Forman Atkinson Dental Museum holds instruments of similar age and appearance. Pierre Fauchard, *The surgeon-dentist; or, treatise on the teeth, in which is seen the means used to keep them clean and healthy, of beautifying them, of repairing their loss and remedies for their diseases and those of the gums ...*, translated from the 2nd edition (1746) by Lillian Lindsay, London: Butterworth and Co., 1946, plate 18.

writers and artists at the time of their first visits to Australia. From this information it is evident that the local procedures mirrored in some detail operations which had been practised in the northern hemisphere for centuries.

David Collins gave an account of an initiation ceremony in which the removal of an upper front tooth played an essential part.<sup>1</sup> The dental component commenced with the subject seated on the shoulders of a selected member of the group who was kneeling on the ground, then a sharpened bone was used to lance the gum over the selected tooth. The pointed end of a stick, often selected with due ceremony from a special tree, was placed in the incision and held firmly. The operator, with a heavy stone in his other hand, then made up to three feints at the stick and with a final blow knocked out or loosened the tooth sufficiently so that it could be removed easily with the fingers.

Some few years later George Barrington in 1802 described a similar ceremony, concluding that the tooth comes out 'generally as perfect as if drawn by a dentist'.<sup>2</sup>

Around 1818 the convict artist Joseph Lycett painted *Corroboree at Newcastle* which includes a group initiation ceremony in which two

**Below:** Joseph Lycett, *Corroboree at Newcastle* (detail), c.1818, oil on wood panel, 70.5 x 122.4 cm. Presented by Sir William Dixon, 1938. Reproduced courtesy Dixon Galleries, State Library of New South Wales.



rows of standing men face each other; in one row each member is holding in one hand a short stick that appears to be in the mouth of the initiate and in the other hand a stout cudgel or club poised, it would seem, to dislodge a front tooth (illustrated).

Baldwin Spencer and F.J. Gillen described a similar ceremony. Their accompanying photograph shows a young man lying flat on the ground with arms extended. Another man, kneeling at his side, holds in one hand

a pointed stick placed above a tooth and in the other hand a large stone; what follows in the description is as outlined above.<sup>3</sup> It is also recorded that girls in some groups underwent an initiation ceremony with a similar dental component, but theirs was entirely separate from that of the young men.<sup>4</sup>

Until the early 1700s the dental literature is sparse on details of methods for the removal of teeth, because the art and science of

Coxeter, London, Lancet with curved triangular blade, c.1890, polished steel and xylonite. Reg. no. 437, part of a set comprising reg. nos. 433 to 442, Henry Forman Atkinson Dental Museum, University of Melbourne. Pierre Fauchard advised that the instrument must be kept very sharp as a dull blade caused unnecessary pain for the patient.



dentistry were, although advancing rapidly, still in their infancy. The classical account of the status of dentistry at that time is given by Pierre Fauchard (1678–1764), the leading French dental surgeon of his day, who is often referred to as ‘the father of modern dentistry’. He described, amongst many other procedures, the removal of a tooth using the gum lancet, the punch elevator and a lump of lead to hold in the hand for striking the instrument.<sup>5</sup> All the actions described by Fauchard are similar to those of the Aboriginal ceremonies. His instrument had a narrow steel blade (fitted into a wooden handle), the end of which was sharpened and, in some specimens illustrated, divided into two; it was listed in later makers’ catalogues as a ‘goat’s foot or punch elevator’.

Lead hand weight, c.1990, cast lead, 6.0 x 2.0 cm diameter. Reg. no.2125, Henry Forman Atkinson Dental Museum, University of Melbourne. Made by Professor H.F. Atkinson and weighing approximately 300g, the weight could be used either with an all-steel punch to strike the head directly, or with a wooden handled instrument held tightly in the closed fist and the head struck with the side of the hand.

From a consideration of the above a fundamental question arises: did the method of tooth removal using a punch and heavy object develop independently but in parallel in both the southern and northern hemispheres? If so, then the Aboriginal people of Australia had accumulated a great deal of dental knowledge which in 1788, in relation to tooth removal with a punch elevator, was comparable to that of a surgeon of the First Fleet.

**Acknowledgments:** I express my appreciation to Ms Louise Murray for editorial assistance, Dr Neville Regan for his advice on the selection of references and Mr Chris Owen and Mr Michael Crooks for photography.

**Professor Henry F. Atkinson MBE** was appointed to the Chair of Dental Prosthetics, University of Melbourne, in 1953 and on retiring in 1978 was made Professor Emeritus. Professor Atkinson has worked on the dental collection for over 50 years and was made Honorary Curator in the early 1990s. In 2006 the museum was named the Henry Forman Atkinson Dental Museum in appreciation of his many years of work.



Goat’s foot type stump elevator, c.1800, ebony and steel, 14.5 x 2.5 cm diameter. Reg. no. 1119, probably from the original Odontological Society of Victoria Museum, 1884, Henry Forman Atkinson Dental Museum, University of Melbourne. Punch elevator similar to f.2 in plate 18 of Fauchard (see page 21). The end was sharpened and bifurcated so that the instrument could be used on either the bone above the tooth or on the tooth directly.



#### Notes

- 1 David Collins, *An account of the English colony in New South Wales: With remarks on the dispositions, customs, manners, &c. of the native inhabitants of that country.* ... London: Printed for T. Cadell Jun. and W. Davies, 1798, pp. 579–580.
- 2 George Barrington, *The history of New South Wales, including Botany Bay, Port Jackson, Parramatta, Sydney, and all its dependancies, from the original discovery of the island: With the customs and manners of the natives ...*, London: Printed for M. Jones by W. Flint Printer, 1802, pp. 12–15.
- 3 Baldwin Spencer and F.J. Gillen, *The northern tribes of Central Australia*, London: Macmillan and Co., 1904, p. 591.
- 4 Spencer and Gillen, *The northern tribes*, p. 590.
- 5 Pierre Fauchard, *The surgeon-dentist; or, treatise on the teeth, in which is seen the means used to keep them clean and healthy, of beautifying them, of repairing their loss and remedies for their diseases and those of the gums ...*, translated from the 2nd edition (1746) by Lillian Lindsay, London: Butterworth and Co., 1946.

# The AXA Collection:

## Discovering the social value of business records

Christine Kousidis and Helen McLaughlin

Many business archives come to be transferred to a permanent repository such as the University of Melbourne Archives (UMA) due to heightened awareness of their endangered status, an impending move from premises long inhabited, or when an approaching anniversary or milestone awakens the desire to endorse an official history or celebration. The relocation of the archive of AXA National Mutual to UMA came about largely because of the former. It had been housed for many years in the basement of the AXA building at 447 Collins Street, languishing three floors below the concourse level, infrequently visited, and largely forgotten by the parent company. In mid-2007 UMA staff were alerted to its existence. AXA was planning on consolidating its office accommodation—an enormous project entailing the relocation from three CBD buildings around Melbourne into a single Docklands building.

With this imperative, and a fast approaching deadline to be out of the building by the end of November, a team of us went into the basement and set about loading the records (documenting almost 140 years of insurance history in Melbourne and Australia) physically into boxes and intellectually into spreadsheets, for

the move to UMA. The records themselves date back to the origins of the National Mutual Life Assurance Company in 1869, and taper off in the late 1990s, shortly before AXA Asia Pacific Holdings took control of National Mutual and its holdings. The archive itself is important; it documents almost a century and a half of business activity in Melbourne and beyond, and fills an important gap in UMA's holdings, which until now did not extend its substantial business collections into the insurance arena.

In a business sense, the records reflect the remarkable success within Australia and internationally of AXA Asia Pacific since it was first established over 100 years ago. The company first began in Melbourne in 1869, founded by actuary John Montgomery Templeton.<sup>1</sup> During that time it was known as the National Mutual Life Association of Australasia.<sup>2</sup> The establishment of mutual societies was becoming more frequent throughout this period in Australia.

The Australasian Temperance and General Mutual Life Assurance Society Limited (known as T & G) began in Victoria in 1876. This society would later expand through its amalgamation with other smaller insurance societies from 1889 to

1890. These mergers came about through fluctuations within Australia's economy and the effects of the economic depression of the late 19th century.<sup>3</sup> Despite this, the expansion of the National Mutual Life Association of Australasia reflected the continuing growth of life insurance in Australia. Between 1878 and 1886 branches were set up in South Australia, New South Wales, Queensland, Western Australia and Tasmania as well as New Zealand.<sup>4</sup> National Mutual merged with many different companies throughout this time but its amalgamation with the Mutual Assurance Society of Victoria in 1896 was of the most benefit, as it allowed for the establishment of international branches. Branches were created in South Africa as well as the United Kingdom within two years of the merger.<sup>5</sup> By the turn of the century National Mutual had a strong establishment across Australia and overseas.

T & G had also established a strong Australia-wide presence by the early 1900s. The company had set up branches in each state by 1905, and in New Zealand in 1903.<sup>6</sup> The company continued to grow throughout this period with the help of James Tuson Thompson. Thompson played a significant role in the company's success, starting out as an agent in



Left: Illuminated address presented to James Tuson Thompson on the occasion of his promotion to the role of General Manager and Secretary of the Australasian Temperance and General Mutual Life Assurance Society Ltd in November 1917, 49.0 x 36.0 cm. AXA Collection, University of Melbourne Archives.

Below: Female employees at the National Mutual Life Association, possibly at Melbourne Branch, December 1940; top row, first from right stands Jean Hunt (later Mrs R.L. Bienvenu), gelatin silver print, 14.5 x 20.0 cm. AXA Collection, University of Melbourne Archives.

1899 and advancing to chairman and managing director by 1922. Thompson maintained T & G's focus on industrial insurance and was also influential in the style of the T & G buildings that were erected throughout the 1920s. Their distinctive neo-Renaissance architecture was part of Thompson's publicity strategy for the company. Between 1917 and 1949, T & G funds grew from £2.5 million to £63 million.<sup>7</sup> In 1974 the company changed its name to T & G Mutual Life Society.<sup>8</sup>

National Mutual diversified throughout the 20th century. In 1957 the company opened a fire subsidiary known as the National Mutual Fire Insurance Co., while in 1961 the National Mutual Casualty Insurances Ltd was formed, providing accident and health insurance. As a result of its success National Mutual needed to accommodate a growing staff, so new office buildings were set up throughout the mid-1960s across Australia and internationally.<sup>9</sup> Head office in Melbourne was relocated to 447 Collins Street, to a building completed in 1964 and inaugurated by the then Prime Minister Sir Robert Menzies.<sup>10</sup>

While the ins and outs of the pure business collection—ledgers, letter books, personnel cards, minute books,

policy registers, board minutes, company newsletters, details of mergers, photographs, artefacts and framed items—are important for the historian to understand the workings of a large and influential insurance business and its importance in the 19th and 20th centuries, the stories within the records are also fascinating, and largely forgotten. These records tell us not just about the inner workings of the business, but are also a mirror of society. Staff photographs from the 1940s, for example, document the gendered structure of the Melbourne workforce, with one picture taken of the men, and another of the women. Such segregation is also reflected in the superannuation

records of the time, which give us insight into the common employment tasks considered acceptable for women to undertake, and those acceptable for men.

Fascinating too are the personal lives reflected within the professional. R.L. Bienvenu is present in the men's staff photo for December 1940. Many years later there are repeated images of Bienvenu, as he rises through the ranks of the company to become a senior executive in Western Australia in 1954, moving to the senior executive team in Victoria in 1958, branch manager in 1959 and managing director in 1982.<sup>11</sup> More intriguing is the glimpse the records afford into Bienvenu's marriage. In



H.L. Orry & Co., National Mutual boardroom, Sydney Branch office, corner of Pitt Street and Bond Street, Sydney, c.1910, gelatin silver print, 30.0 x 38.0 cm. AXA Collection, University of Melbourne Archives.



the December 1940 women's photograph, Jean Hunt is present. In subsequent records she has become Mrs Bienvenu. The National Mutual records are therefore not only important for their documentation of a business history, but will also be a treasure-trove for genealogists in enabling them to piece together the stories of their ancestors, particularly as many staff began their working lives with the company, and often finished those working lives with the same employer, an alien concept for those entering the workforce in the 21st century.

The collection also documents

more than business and personal histories. The way in which National Mutual and T & G influenced the architectural landscape in most of Australia's capital cities has been mentioned already, and is also evident in the records. The buildings which housed the daily endeavours of hundreds of employees were meticulously planned and suitably documented. They were a symbol of pride and contributed enormously to the cityscape of the growing metropolis in the 19th century, and on into the 20th century. National Mutual's purchase of a site on the corner of Collins and Queen Streets

in Melbourne in 1881 was a significant step towards establishing the company in its own premises. The design competition for the new building, a common practice at the time,<sup>12</sup> stipulated a Gothic design. From the 43 entries received, seven finalists were selected. The Adelaide firm of Wrighton, Reed and Beaver was the winning entrant, and the construction tender was awarded to Robert Gamlin, a Melbourne-based builder. Works commenced in 1893 at the 395 Collins Street address. The importance of the occasion was marked by the commissioning of a silver trowel, and a time capsule placed under the ordinal stone contained coins and newspapers of the day, company prospectuses and reports, copies of *Banking and Insurance Record* and drawings of the building design.

The merger between National Mutual and T & G took place in 1983.<sup>13</sup> This significant step for both businesses helped to influence the future success of the company, resulting in further expansion of National Mutual throughout the Asia Pacific region. In 1995 the company demutualised and AXA SA gained 51 per cent interest in the company. Further regional acquisitions included companies in Singapore, Thailand and the Philippines. National Mutual

W.M. Drummond & Co. (Melbourne), ceremonial spade. AXA Collection, University of Melbourne Archives. This spade was presented by the architects Wright, Reed & Beaver and the contractor Robert Gamlin to the Hon. Edward Langton, to commemorate his laying of the foundation stone for the new premises of the National Mutual Building on 28 July 1891.

changed its name to AXA Asia Pacific Holdings in 1999. The multiple businesses that were operating collectively with National Mutual at the time also altered their names to incorporate the AXA brand. By 2006 AXA Asia Pacific had established partnerships with companies in Malaysia, India, Indonesia and China.<sup>14</sup> Today AXA's services include financial advice, funds management, superannuation, life insurance and income protection.<sup>15</sup>

Thanks to the move to new premises in Docklands, and AXA's recognition that the company history ought to be preserved, University of Melbourne Archives staff are now processing the collection to enable access for researchers.

**Christine Kousidis** is the Project Archivist undertaking the arrangement and description of the 26-metre AXA National Mutual Collection at UMA. She has previous experience with UMA working on the personal papers of Sir David Orme Masson, and was a serials cataloguer at the State Library of Victoria. She holds a Bachelor of Arts degree in history and English from La Trobe University and has recently completed post-graduate studies in information management at Monash University.

**Helen McLaughlin** has been the Principal Archivist at UMA since 2006, and before this she was Manager, Business Records at Victoria Police. She has worked as archivist or records manager at Records Services at the University of Melbourne, the Victorian WorkCover Authority and the Aeronautical and Maritime Research Laboratory.



She has a Bachelor of Arts degree in history and anthropology and a Graduate Diploma in Information Management (Archives and Records), and has studied policy, leadership, management and change at masters level.

#### Notes

- 1 *AXA Asia Pacific Holdings: History*, [http://www.axa-asiapacific.com.au/axaaph/axaaph.nsf/Content/Company\\_History](http://www.axa-asiapacific.com.au/axaaph/axaaph.nsf/Content/Company_History), accessed 30 January 2008.
- 2 Ann-Mari Jordens, 'Templeton, John Montgomery (1840–1908)', *Australian dictionary of biography*, vol. 6, Melbourne: Melbourne University Press, 1976, pp. 252–253, online at <http://www.adb.online.anu.edu.au/biogs/A060269b.htm>, accessed 30 January 2008.
- 3 A.C. Gray, *Life insurance in Australia: An historical and descriptive account*, Melbourne: McCarron Bird, 1977, pp. 39, 101, 106–107.
- 4 L.L. Robison, 'Wider horizons', in National Mutual Life Association of Australasia, *A century of life: The story of the first one hundred*

*years of the National Mutual Life*, Melbourne: The Association, 1969, pp. 138–139.

- 5 Gray, *Life insurance in Australia*, pp. 107–108.
- 6 Gray, *Life insurance in Australia*, p. 54.
- 7 Geoff Browne, 'Thompson, James Tuson (1879–1954)', *Australian dictionary of biography*, vol. 16, Melbourne: Melbourne University Press, 2002, pp. 381–382, online at <http://www.adb.online.anu.edu.au/biogs/A160463b.htm?hilite=T%3B%26%3B%3B> Society, accessed 30 January 2008.
- 8 Gray, *Life insurance in Australia*, p. 39.
- 9 Robison, 'Wider horizons', pp. 102–103.
- 10 *AXA Asia Pacific Holdings: History*.
- 11 Robison, 'Wider horizons'.
- 12 Susan Reidy, 'Prince's Bridge and John Grainger', in Brian Allison (ed.), *John Harry Grainger: Architect and civil engineer*, Parkville: University of Melbourne, 2007, p. 21.
- 13 Browne, 'Thompson, James Tuson'.
- 14 *AXA Asia Pacific Holdings: History*.
- 15 *AXA Asia Pacific Holdings: Vision and strategy*, [http://www.axa-asiapacific.com.au/axaaph/axaaph.nsf/Content/Company\\_Vision](http://www.axa-asiapacific.com.au/axaaph/axaaph.nsf/Content/Company_Vision), accessed 30 January 2008.

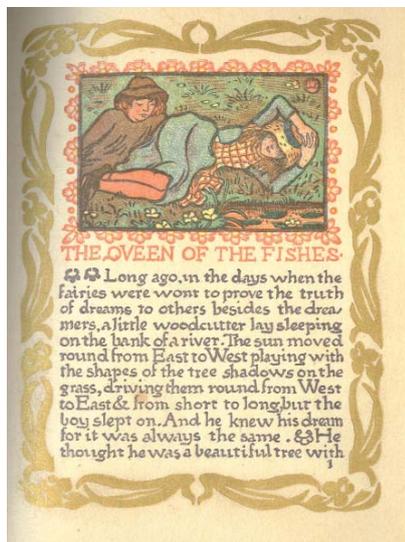
# Acquisitions

## Eragny Press books

Jacinta Fleming

The University of Melbourne's acquisition in 2007 of the complete publications of the Eragny Press (1894–1914) has major significance to the Baillieu Library's Special Collections. It is the only complete holding of this press in the southern hemisphere, as with the University's Kelmscott Press holdings. There are only three other complete Eragny collections in the world, two in the United States and one in the British Library.<sup>1</sup> The collection will also substantially increase the depth and breadth of the University's research holdings on the Arts and Crafts movement in England in the late 19th and early 20th centuries. The series of 32 books includes the very rare *Whym Chow*, the last book printed, of which only 27 copies were produced. Also included are two separate editions of *Areopagitica* by John Milton. The first edition is one of just 40 to have survived a fire at the bookbinders (initially all were thought to have been destroyed).

Eragny Press is considered one of the 'big six amongst modern Presses',<sup>2</sup> which greatly influenced book design and typography in Europe and the United States. Eragny books do not resemble the books produced by other private presses of the period. Elements that set them apart include their beautiful flowered covers which



combine English Arts and Crafts design with a French Impressionist interest in colour, light and sensations after nature.<sup>3</sup>

### History

Eragny Press was a joint venture between Lucien Pissarro and his wife Esther. Lucien (1863–1944), a shy, quiet and gentle man, was the son of the French Impressionist painter Camille Pissarro. He learnt to draw and paint from his father, frequently going on painting trips together to paint from nature—a practice they continued all their lives.<sup>4</sup> Lucien spent some time in England when he was 20 years of age, returning home

to the village in Normandy where his family lived, Eragny-sur-Épte, to make lithographs and sell illustrations to art and literary journals which were then popular in France. During this time he also discovered the art of Kate Greenaway and Walter Crane and designed and illustrated children's books for his younger siblings. This period was intrinsic to the later development of Eragny Press, and Lucien was able to discover his own style and expertise. Frustrated with the cost of production and the influence of publishers he set out to learn the art of wood engraving, which became his preferred medium. In 1890 his father sent him back to England to gain entry into the decorative arts movement so the family could bring these ideas back to France. Lucien felt that England, generally considered more receptive than France to decorative and graphic art, would appreciate his wood engravings. He became involved in the world of English book illustration, typography and binding.

Lucien was strongly influenced by the Arts and Crafts movement, in particular William Morris at Kelmscott Press (established 1891). Morris in turn looked to Gothic design for his inspiration, using special papers designed to emulate early 15th century Bolognese papers



Opposite: Margaret Rust, *The queen of the fishes: An adaptation in English of a fairy tale of Valois ... with illustrations designed on the wood, cut and printed by Lucien Pissarro*, Chelsea, London: Charles Ricketts, 1894. Special Collections, Baillieu Library, University of Melbourne. Frontispiece.

Left: Lucien and Esther Pissarro, trademark of the Eragny Press.

with specially hammered gold leaf and vellum for covers. Lucien was also influenced by the work of Charles Ricketts who founded the Vale Press and became his closest friend, mentor and publisher. Ricketts looked towards earlier Renaissance books which were simpler in design. As a result his designs were less dense than those of Morris.<sup>5</sup>

Lucien met and married Esther Bensusan in 1892 in spite of both families' objections, and stayed in England, as Esther refused to live in France. The daughter of a well-to-do Jewish family, Esther was an independent and headstrong character. She showed an early interest in art and could draw with skill and ease.<sup>6</sup> Husband and wife believed in the ethos of the Arts and Crafts movement where the artist was united with the craftsman. This revolution in the industrial arts considered 'everyday objects in terms of satisfying design and careful craftsmanship'.<sup>7</sup> Lucien was the designer and principal wood engraver, while Esther became the technical skill behind the press. They did everything themselves, from making up the bindings, setting the layout and design to printing the text, wood engravings and decorated papers for the bindings. Esther usually engraved the simpler one-colour blocks, the

woodblock initials, and the ornaments. Lucien was experimenting with three-, four- and five-colour wood engravings in a book world moulded by the tradition of English black and white illustration.<sup>8</sup> Each book had a varied print run of between 150 and 230 copies.

### The Eragny Press collection

The collection now in the Baillieu Library was owned by Enid and Ernest Verity, who were personal friends and business colleagues of the Pissarros. Ernest was a surveyor and worked on the Pissarros' house 'The Brook' in Chiswick for many years. The first book, *The queen of the fishes*, numbered 142 (1894), is inscribed 'To Mr. and Mrs Verity / In remembrance of Nov. the 21st 1894 / from [monogram of Lucien Pissarro]'. The other 17 inscribed books date from 1901 to 1906. It appears that the friendship cooled, as the inscriptions stop abruptly, and the collection may have been put together by a combination of the Veritys and the next owner of the books.

The books are in their original bindings and are generally in remarkably good condition. Enclosed in *Of gardens* by Francis Bacon (1902) is a personal 'with best wishes' card from Orovida Pissarro, the Pissarros' daughter born in 1893.

In choosing his titles, Lucien appealed to a range of interests, and the books produced during the Vale association were printed in French to attract continental collectors, with their aesthetic being Pre-Raphaelite. The second half of the Eragny output was printed in English, but was French in character.<sup>9</sup>

### The books

There were two phases of the Eragny Press. The first 16 books used Ricketts' Vale type. The second type was named The Brook, after the Pissarros' house in Chiswick. The types created by these private presses helped create a distinctive personality not possible with commercial types. When Vale Press closed down for instance, the type itself was melted down, as Ricketts could not bear the thought of its being used in books over which he had no control.<sup>10</sup> Colin Franklin, in his *Private presses*, argues that the Brook type, on the white paper of the small pages of the Eragny Press books, was the most beautiful font invented in this whole period.<sup>11</sup> Esther, three years after Lucien's death, in 1947 threw the punches and matrices of the Brook type into the English Channel. The type itself survives at Cambridge University Press.

The Eragny Press was the only

Gérard de Nerval, *Histoire de la reine du matin & de Soliman prince des génies*, Hammersmith: Eragny Press, 1909. Special Collections, Baillieu Library, University of Melbourne. Frontispiece.

private press of this period to use music type. Based on 16th century models, it was used in *Some old French and English ballads* edited by Robert Steele (1905) and in *Songs by Ben Jonson* (1906). A Greek type was used in John Milton's *Areopagitica* (1903).

The books became widely loved in England and France, two being commissioned by French book clubs. The books were printed in colour, printed with gold leaf and gold powder, printed on vellum and with printed music. The influence of William Morris is evident in the cover designs and the use of borders. Colour wood engravings are a hallmark, and are used mainly as the frontispiece in each book.

The first book produced by the Eragny Press was *The queen of the fishes* (1894), an old Valois fairytale, with rich illustrations, photo-engraved calligraphy for the text, and a joining of letterforms and decoration. As Urbanelli points out, it was experimental, yet well received.<sup>12</sup>

The majority of books were issued with patterned paper covers, usually botanical in nature, designed by Pissarro. Emile Verhaeren's *Les petits vieux* (1901) is typical in style. It is bound in quarter grey paper with Michallet blue paper boards showing a repeat pattern of 'Winter aconite' (ranunculus) printed in two shades of



green ink. The spine is blocked in gold.<sup>13</sup>

The next 15 books following *The queen of the fishes* contain little colour, consisting of complex frontispieces, a border and decorative capitals. An example is the beautiful frontispiece of Pierre de Ronsard's *Choix de sonnets* (1902), which depicts a girl picking flowers. It was not until 1903, after the death of Camille Pissarro, the closure of Vale Press, and the establishment of his own Brook typeface, that colour returned to Eragny Press publications. An unfortunate downside was the

increased cost of production, with Lucien sometimes miscalculating production time and expenses. An example is Gérard de Nerval's *Histoire de la reine du matin & de Soliman prince des génies*, commissioned in 1909 by the Société des Cent Bibliophiles. Printed in gold leaf and colours, finely detailed, it took 20 months to produce. The final composition includes more than 15 illustrations, seven border designs, and 11 historiated capitals. The leather-bound cover was decorated with gold stamped flowers (see back cover).

Although Lucien used photography to transfer his images to the woodblock, his engravings continued to develop as they were being carved. Lucien wrote:

we knew nothing about the art of printing and had to learn it as we went along ... *Queen of the fishes* was printed two pages at a time; the gold used in the book was real gold powder ... after many sheets of paper had been spoiled, the edition was achieved.<sup>14</sup>

During the ensuing years Lucien and Esther overcame many difficulties, continually making improvements to their press to create perfect register. What made Eragny Press



extraordinary—artistic integrity and complex production methods—unfortunately also resulted in small output and little to no financial profit. Artistic autonomy was placed above all else.

The Press's last book, *Whym Chow, flame of love*, was totally undertaken by Esther in 1914. Whym was the chow dog belonging to Katherine Bradley and Edith Cooper, who commissioned a remembrance card for their beloved Whym when he died. The Pissarros were subsequently commissioned to print a book of poems devoted to Whym Chow.

Eragny Press closed in 1914.

Lucien had gone back to painting full time and World War 1 prevented the import of handmade paper from France. The Pissarros also lost touch with their collectors on the continent and worldwide.

The Pissarros helped shape, and made a unique contribution to, the private press revival in England. They are considered artist-printers.<sup>15</sup>

Lucien was able to bring together the avant-garde ideas of the Parisian neo-Impressionists with those of the English Arts and Crafts movement. Lucien regarded his marriage to Esther as the ideal union. The Eragny Press became an expression of their mutual love.

Jacinta Fleming is Head of Library at Maffra Secondary College, where she teaches art, studio arts, visual communication and design and multimedia. She is also undertaking a Master of Education degree (Teacher-Librarianship) via distance education from Charles Sturt University. She wrote this article during her professional placement which she undertook with Baillieu Library Special Collections through the Cultural Collections Student Projects Program.

#### Notes

- 1 Marcella D. Genz, *A history of the Eragny Press 1894–1914*, New Castle, Del.: Oak Knoll Press, 2004, p. 146.
- 2 Geoffrey S. Tomkinson, *A select bibliography of the principal modern presses public and private in Great Britain and Ireland*, London: First Edition Club, 1928.
- 3 Lora Urbanelli, *The wood engravings of Lucien Pissarro and a bibliographical list of Eragny books*, Cambridge: Silent Books; Oxford: Ashmolean Museum, 1994, p. 45.
- 4 Urbanelli, *The wood engravings*, pp. 9–12.
- 5 Urbanelli, *The wood engravings*, pp. 19–20.
- 6 Genz, *A history of the Eragny Press*, p. 35.
- 7 Urbanelli, *The wood engravings*, p. 13.
- 8 Ruth Lightbourne, 'Vale and Eragny Presses', *Off the Record: Magazine of the Friends of the Turnbull Library*, no. 13, 2006, p. 7.
- 9 Urbanelli, *The wood engravings*, p. 45.
- 10 Lightbourne, 'Vale and Eragny Presses', p. 7.
- 11 Colin Franklin, *The private presses*, 2nd edition, Aldershot: Gower Publishing Co.; Brookfield: Scolar Press, 1991, p. 98.
- 12 Urbanelli, *The wood engravings*, p. 26.
- 13 Lightbourne, 'Vale and Eragny Presses', p. 7.
- 14 Lucien Pissarro, edited with a supplement by Alan Fern, *Notes on the Eragny Press: And a letter to J.B. Manson*, Cambridge: privately printed (University Press), 1957, pp. 4–5.
- 15 Genz, *A history of the Eragny Press*, p. 62.

# Conservation

## The Laby X-ray spectrograph

Dianne Whittle

The Laby X-ray spectrograph was in manufacture by 1930 by Adam Hilger Ltd of London to the design of Professor Thomas Howell Laby. The instrument used the principle of single crystal Bragg X-ray diffraction to record wavelengths for spectrum analysis. An example is on permanent display in the University of Melbourne's Physics Museum.<sup>1</sup> In 2007 the conservation treatment of the instrument was undertaken as part of the University's Cultural Collections Renewal Project, which was funded by the Miegunyah Trust.

Thomas Howell Laby (1880–1946) was appointed Professor of Natural Philosophy, as Physics was then called, at the University of Melbourne in 1915, and held this position until his retirement in 1944. From 1926 to 1929 he was also Dean of the Faculty of Science.<sup>2</sup> At the University, he placed great importance on research, exploring areas such as precision physics, radio physics, X-rays, and atomic and nuclear physics.<sup>3</sup> In the process he was involved in the design of a number of instruments including a string electrometer and this X-ray spectrograph. One version of the spectrograph was exhibited by Adam Hilger Ltd at the 1928 Exhibition of the Physical and Optical Societies in London.<sup>4</sup> The Physics Museum also



holds a prototype of the spectrograph (reg. no. 275), constructed in the Natural Philosophy workshop at the University and now displayed alongside the final version. It has recently undergone conservation cleaning.

The finished instrument now displayed in the Physics Museum (reg. no. 274) is a complex assembly of brass, lead, aluminium, and iron-based components, with a rock salt or calcite crystal held in position by wax, and a range of surface coatings including enamel paint and shellac. The oscillating components were driven by a clockwork mechanism mounted under the base plate below the collimator.

When in use during the 1930s, an

X-ray beam would be directed at an oscillating crystal, which diffracted the beam at various angles depending on the elements present. The reflected beam was then selectively passed through an aperture in a synchronised oscillating lead screen, and onto a curved photographic plate. The wavelengths of unknown lines on the spectra image produced were then determined by interpolation from known standard lines.<sup>5</sup>

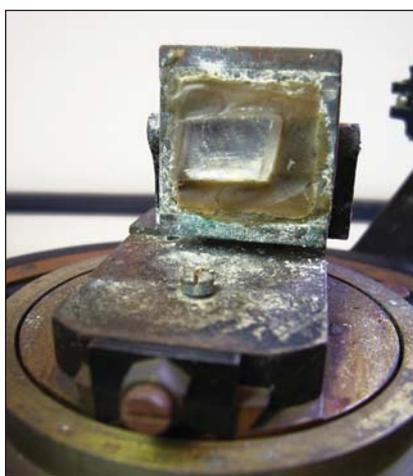
More than 60 years later, and after many years of static display in the Physics Museum display cases, the veteran instrument was showing signs of deterioration including corrosion, surface coating abrasion and loss, contamination of lubricated surfaces, and otherwise the general rigours of dust, oxidation and handling over time.

The challenge in developing the conservation treatment was to improve the appearance of the object, as well as ensuring its long-term stability, without losing evidence of use, provenance or historical record. Conservation ethics ideally require minimal intervention, the preservation of original material and the use of reversible treatments. In application however, there often needs to be a compromise between the expectations of the owners or managers of a collection, technical

**Opposite:** *Professor Laby optical munitions 1943*, photographic print, 25.0 x 19.5 cm. Reg. no. 72, Physics Museum, University of Melbourne.

**Below:** X-ray spectrograph, designed by Thomas Howell Laby, Melbourne, manufactured by Adam Hilger Ltd, London, c.1928–1930, various materials including brass, lead, aluminium, iron, enamel paint and shellac, height: 43.0 cm. Reg. no. 274, Physics Museum, University of Melbourne.

Elements of the spectrograph before treatment: front and rear of crystal holder, and partially disassembled crystal mount slide adjustment and turntable, showing corrosion, dirt and other damage.



and resource limitations, and ethical considerations. For the collection managers, it was important that the instrument's appearance reflect its significance as the 'best preserved instrument surviving from Professor Laby's research',<sup>6</sup> and that its function and use should be readable. In particular, it was felt that the severely corroded graduated scales associated with the crystal table oscillation should be legible.

With the assistance of the Physics Museum technical staff, the instrument was partially disassembled to enable access to the individual components. An interesting consequence of this disassembly process was the identification of several non-original components,

which indicated that the clockwork mechanism at some point in the instrument's use had possibly been replaced by a motor driven belt/pulley system, and that the rotating lead slit described in the manufacturer's reference literature was no longer attached to the instrument.

During treatment, the surface coatings were found to vary widely in solubility and integrity, and care was taken to use different cleaning regimens for each surface. All painted surfaces were cleaned and sealed with a microcrystalline wax. Corrosion products on the brass, lead and iron-based components were reduced or removed manually using a fine scalpel under low power magnification. Deep pitting associated with the iron-based

corrosion was treated locally with tannic acid. The exposed lead surfaces of the crystal mount were sealed after cleaning with a coating of Paraloid B72 resin to slow future corrosion.

Corrosion pitting of the graduated brass scales associated with the crystal table required the removal of the original—presumably shellac—coating, which had discoloured with age, and mechanical removal of the corrosion beneath it using abrasives. Prior to re-assembly, the original coloration of these components was matched by applying a tinted acrylic spray coating over a reversible, conservation-safe Incralac barrier layer. On the one levelling foot where a similar coating had major areas of loss, transparent pigments in solvent



were applied over a barrier layer, to simulate the original coloration. Both of these coatings can be easily removed and replaced in the future if required.

Degraded and contaminated lubricants on the base of the turntable component, and within the clockwork mechanism, were removed with solvents and replaced by a light machine oil. A decision was made to leave the tube of the collimator, which appeared to be wrapped in

discoloured adhesive tape, untouched, apart from a dry surface clean.

In summary, the instrument has been cleaned of surface grime and the majority of disfiguring corrosion products, and stabilised as much as possible for future long-term storage and display. The treatment has improved the overall visual aesthetic, without significantly compromising the historical context or losing evidence of use. As a result, this important instrument, which tells us much about early physics research and development at the University of Melbourne, can be returned to display for many decades to come.

**Acknowledgements:** I would like to acknowledge the assistance of Nick Nicola and Phil Lyons from the Physics Department in the disassembly of the spectrograph prior to treatment, and Holly Jones-Amin and Kate Shepherdson from the Centre for Cultural Materials Conservation for their feedback and consultation during the conservation process.

**Dianne Whittle** was the objects conservation intern at the Centre for Cultural Materials Conservation at the University of Melbourne in 2007 and 2008. She holds a Bachelor of Applied Science (Metallurgy) and a Master of Arts in Cultural Materials Conservation (Objects Specialisation), as well as qualifications in Arts, IT and quality management. During the internship she also treated a number of other objects from the Physics Museum and researched and treated gelatine-based botanical teaching models from the University of Melbourne Herbarium. She is currently employed with Artlab Australia as a large objects and technology projects conservator.

#### Notes

- 1 The display area of the Physics Museum is located on level 2 of the School of Physics theatres building. It is open from 9.00 a.m. to 5.00 p.m., Monday to Friday. For further information on the Museum see <http://www.ph.unimelb.edu.au/museum>.
- 2 For a biographical outline see 'Laby, Thomas Howell (1880–1946)', *Bright Sparcs*, The University of Melbourne eScholarship Research Centre, 1994–2007, <http://www.asap.unimelb.edu.au/bsparcs/biogs/P000553b.htm>.
- 3 Jacqueline Eager, 'Photograph, Optical Munitions & Prof. Laby', website of the University of Melbourne Physics Museum, [http://www.ph.unimelb.edu.au/museum/index.php?state=browse&search=search&start\\_entry=0&num\\_results=25&search\\_field=Brief+description&equals\\_or\\_contains=Contains&search\\_string=laby](http://www.ph.unimelb.edu.au/museum/index.php?state=browse&search=search&start_entry=0&num_results=25&search_field=Brief+description&equals_or_contains=Contains&search_string=laby), accessed 8 January 2008.
- 4 A.F.C. Pollard, 'Notes upon the mechanical design of some instruments shown at the Exhibition of the Physical and Optical Societies, 1928', *Journal of Scientific Instruments*, vol. 5, no. 3, March 1928, pp. 88–92.
- 5 'New instruments: Professor Laby's X-ray spectrograph', *Journal of Scientific Instruments*, vol. 7, no. 9, September 1930, pp. 296–297.
- 6 Online catalogue of the collection of the University of Melbourne Physics Museum, entry for 'X-ray spectrograph, Laby/Hilger', [http://www.ph.unimelb.edu.au/museum/index.php?state=item\\_view&pm\\_item=274](http://www.ph.unimelb.edu.au/museum/index.php?state=item_view&pm_item=274), accessed 8 January 2008.

# Review

## Symposium on the care and conservation of Middle-Eastern manuscripts

Claire Patullo

From 26 to 28 November 2007 the University's Centre for Cultural Materials Conservation hosted a symposium on the care and conservation of Middle-Eastern manuscripts. The main themes covered were the materials and techniques of production, history and traditions, and cultural issues related to holding and caring for this type of material. Australian and international experts presented a series of lectures over the three days. Day one provided a general overview of the symposium's three themes, while days two and three covered the themes of cultural context and materials and techniques in more detail. The symposium opened with a welcome by the Wurundjeri Elder, Mrs Joy Wandin Murphy.

Dr Adrian Gully, Senior Lecturer in Arabic and Islamic Studies at the Asia Institute, University of Melbourne, discussed the historic role of manuscripts as written records in pre-modern Islamic society and the development from oral traditions to oral/writing traditions.

Pam Pryde, Curator of Special Collections, University of Melbourne, spoke about the University's own collection of Middle-Eastern manuscripts, initiated by Professor John Bowman in the 1950s to provide his students with original primary

sources for their studies. Ms Pryde described the collection and discussed its past and present management including cataloguing and conservation.

Professor Dr Amir H. Zekrgoo, Professor of Islamic and Oriental Arts at the International Institute of Islamic Thought and Civilization, International Islamic University of Malaysia, in Kuala Lumpur, presented three papers on cultural context. The first introduced the different concepts of 'religious', 'sacred', and 'non-religious' in Islamic arts, which any person handling Islamic art should understand in order to 'know the nature of the work he deals with'. People also need to respect the religious restrictions on handling sacred Islamic art, in particular the issues of religious 'pollution and purification'. Professor Zekrgoo's second paper elaborated on the sacred art of Islam, of which the Koranic art of calligraphy is the most sacred form. He showed examples of Persian marriage contracts, explaining their artistic, symbolic, legal and sacred significance. He emphasised their ornamental and poetic text, from which he recited a beautiful passage. The professor's final paper elaborated on a non-religious example of Islamic art, a renowned 10th century manuscript titled *Shahnamah*, or *The*

*book of kings*, a monumental epic renowned for its length, script, illustrations, adornments and layout.

Dr Mandana Barkeshli, Founder-Director of Art and Identity, Kuala Lumpur, and Head of the Conservation Subcommittee of the Islamic Manuscript Association, also presented three papers. The first focussed on the preservation and management of Islamic heritage. She described how the Islamic Arts Museum of Malaysia has developed guidelines based on Shari'ah (Islamic law) to manage its collection. The Museum achieved this by understanding the difference between 'religious', 'sacred' and 'other' Islamic artifacts, and also by respecting the dictates of 'ritual pollution' and 'ritual purification'. For example during conservation or cleaning 'unclean substances' such as brush bristles and glue made with pork products should not be used. She discussed the need for institutions managing Islamic collections to communicate with each other and to establish collection management guidelines. Dr Barkeshli then discussed the materials and techniques used by the masters of Persian manuscripts and miniature paintings from the 13th to the 19th centuries in order to prevent chemical and biological damage to their art. She focussed on two dyes: henna,

whose anti-microbial property resists a common fungus that attacks paper, and saffron, which buffers against the destructive effects on paper of green verdigris pigment. Dr Barkeshli's final paper described her study of the materials of Iranian illuminated manuscripts and miniature paintings. To support her findings she referred to historical documents such as traditional recipes for pigments, as well as to current scientific analytical methods.

David Jacobs, Senior Conservation Officer in the British Library, presented his first paper on the structure, materials and decoration of Islamic bookmaking. He discussed the origins and development of Islamic bookbinding both geographically and chronologically. He described the craftsmanship of the leather bindings and embossed designs, using examples he had made himself due to the very small number of historical examples that have survived unaltered. He also described colours and embellishments such as filigree, gold paint, and painted lacquer. In his second paper Jacobs described the characteristically light or impermanent structure of Middle-Eastern bindings, and the signs and problems of deterioration. He discussed conservation practices at the

British Library, including pigment consolidation and paper repairs, and the dilemma of whether or not to totally rebind a book so that it can be used as a research object, in contrast to a museum exhibition object.

Mike Wheeler, Senior Paper Conservator at the Victoria and Albert Museum, focussed on a comprehensive research project now in its tenth year, which explores the analysis, conservation and display of Mughal and Islamic manuscripts. A highlight was his discussion of the infamous pigment Indian yellow, originally produced from the urine of cows fed exclusively on mango leaves. This diet led to a painful death for the cows and the pigment was eventually banned.

Shingo Ishikawa, paper conservator, described the conservation of a masterpiece produced by Mishkin Qalam, a renowned 19th century Persian calligrapher. Past reframing had caused some skinning (removal) of the surface, but during the conservation treatment the lost pieces were fortunately found and re-attached.

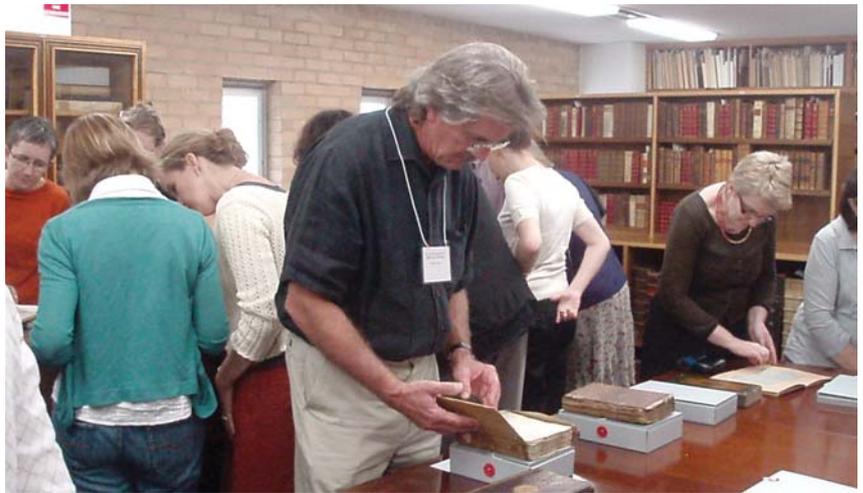
Anita Chowdry, a British painter and illustrator who incorporates traditional techniques and materials in her work, presented a paper on the studio practices of artists and craftsmen in the royal ateliers of India



in the 16th and 17th centuries. Her research methodology included the study of contemporary journals, treatises on painting materials and studio practice, bequests of the descendants of court painters, oral histories, and analysing pigments, tools and techniques. She also described the hierarchy of labour within the studio.

Cheryl Porter, Director of the Montefiascone Project, London, and Senior Conservator and Coordinator of Preservation/Conservation with the Ghesaurus Islamicus Foundation, discussed pigments and organic colours used in 14th to 17th century Armenian and Egyptian manuscripts.

Symposium participants inspecting the University of Melbourne's collection of Middle-Eastern manuscripts in the Rare Book Room, Special Collections, Baillieu Library.  
© Penelope Davis 2007.



The highlight of her paper was learning of her quest to collect the cochineal insect by hand from the fields of the Ararat valley in eastern Turkey, and her subsequent attempts to reproduce the traditional red pigment.

Caroline Checkley-Scott, Senior Conservator with the Wellcome Trust, London, discussed her 15-year study of the history and conservation of early Christian manuscripts and books, particularly Syrian texts. She described traditional bookbinding techniques, structural weaknesses and problems of deterioration, and advised on conservation measures.

Sophie Lewincamp, Paper Conservator at the Australian War Memorial, presented a paper co-authored with Yasmeen Khan, Senior Book Conservator at the Library of Congress, on an extensive study and analysis of fragments from early Korans at the Library of Congress. The study involved identifying scripts, analysing materials, techniques and equipment such as pens and inks, embellishments, pigments, and parchments, and also the use of SEM-EDX sampling.

Karin Scheper, Book Conservator at the University Library in Leiden, described a conservation assessment project which involved setting up a database to record and monitor the

condition of items in the University's Arabic manuscript collection.

Associate Professor Robyn Sloggett, Director of the Centre for Cultural Materials Conservation, spoke about the University of Melbourne's Middle-Eastern manuscript collection. Although Professor Bowman initiated the collection to provide material for the study of language and texts, the collection today is also valued for providing 'a wealth of information about the production of such manuscripts'. She discussed the conservation assessment of the collection, and the use of RAMAN spectroscopy to analyse pigments *in situ*.

Two workshops were also offered. A two-day master class for conservators and bookbinders, led by David Jacobs, covered the traditional methods, techniques and materials for preventive conservation of Islamic manuscripts, while Anita Chowdry led a workshop on Indo-Persian painting.

The symposium, which was sponsored by Archival Survival, was well attended and included delegates from the United Kingdom, USA and India. It created an environment for increasing knowledge and understanding of Middle-Eastern manuscripts, by exposing the research

and practical work of academics, conservators, craftspeople and collection managers. The event also created an opportunity for future communication and exchange of information and ideas. The University of Melbourne had a special interest in organising the symposium due to its holding of a significant collection, which attendees had the opportunity to view closely in a special viewing session hosted by the University Library.

One outcome of the symposium is some discussion of employing a conservation binder to work on the University's collection in the future. The Centre for Cultural Materials Conservation also plans to create a website for the symposium, enhanced by images of items from the University's collection. This will provide international experts access to the collection and also the opportunity to add information online.

Claire Patullo is currently undertaking a Master of Arts (Cultural Materials Conservation) degree at the Centre for Cultural Materials Conservation. She also holds a Bachelor of Arts Degree Conversion (Graphic Design) and works as a Project Officer Australiana (Preservation) in the Special Collections of the Baillieu Library.

# Cultural Treasures Days

## Thursday 18 – Sunday 21 September 2008

People familiar with the University's collections generally are keenly interested in one, maybe two specific collecting areas. If the 19th century Savory and Moore Pharmacy in the Medical History Museum sparks your interest, then you probably have investigated the Henry Forman Atkinson Dental Museum. Conversely, if it is the experimental works on paper by Ludwig Hirschfeld Mack at the Ian Potter Museum of Art that inspire, then you are also likely to have explored the Print Collection at the Baillieu Library.

The Cultural Treasures Days event will encourage those with particular interests to explore others among the 33 cultural collections of the University of Melbourne. From Thursday 18 September to Sunday 21 September many of these will be opened to the whole University community and the general public. Some, such as the Tiegs Zoology Museum and the Herbarium, are rarely seen by anyone other than students and specialist researchers. Cultural Treasures Days will enable others to explore, for example, the working set of all types of animals and some of the 80,000 dried plant specimens.

Many of the museums and collections on campus will be open during nominated times on the

Friday, Saturday and Sunday, with expert curators and researchers in attendance to answer visitor queries. Numerous collection specialists have prepared displays and exhibitions particularly for this event. The Baillieu Library for instance will be overflowing with displays from many parts of its vast holdings, including works from the Louise Hanson-Dyer Music Library, the Print Collection and Rare Books. The Baillieu will also host an exhibition of Herbarium specimens next to artworks that they have inspired. In the McCoy Building, visitors will see minerals, mining objects, rare books and maps from the F.A. Singleton Museum of Earth Sciences, the Earth Sciences Library and the Maps Collection.

Special events and activities are also on offer for the three days. Many of the curators will present guided tours of the displays. Curators instrumental in forming these collections will be available, including Professor Henry Atkinson speaking on the newly refurbished Dental Museum and Professor David Young on the Zoology Museum.

Temporary exhibitions will be brought to life by expert speakers such as Dr Heather Jackson's exploration of the ancient Greek vases at the Ian Potter Museum of Art. Also at the Potter will be the Basil

Sellers Art Prize, exploring sport and sporting culture. The curator of the Golden Cockerel Press exhibition at the Baillieu Library will discuss the display, followed by a behind-the-scenes visit. But these are just a taste. There are many tours scheduled over the three days so that visitors can join in a number of them during their visit.

University House will participate in Cultural Treasures Days, providing a terrific opportunity for those who are not members of the University's staff club to see the notable Ernst Matthaei Memorial Collection of Early Glass. An unusual and impressive space rarely seen by the public—the Karagheusian Room—will also be open. It contains the elaborate Renaissance Revival furnishings from the Paris residence of the Karagheusian family, enriched by a c.1610 painting of a merry peasant wedding by the Flemish artist Pieter Brueghel III. One of the long-serving Matthaei committee members, Professor Peter Attiwill, will be in attendance, and perhaps he can clarify if indeed the glass collection and the painting's theme might be cheeky references to the activities undertaken in the House.

The key event on Friday afternoon will be a talk by Mr Ahmed Fahour, Executive Director and CEO



Join Professor Reynard Eastley (PhD, Stories and Adventures) in his search for the mysterious secret of Melbourne University.

Australia of the National Australia Bank. NAB is commemorating its 150th anniversary this year and his presentation is inspired by the long-standing relationship between the University and the Bank. This is highlighted by the University's first bankbooks retained in the collection of the University of Melbourne Archives, dating from the time of the University's establishment in 1853. These and other papers documenting the two institutions' shared history will be on display, including some evocative and important letters relating to the Kelly Gang, including its robbery of the National Bank's Euroa branch, which are rarely available for public viewing. Bookings are required for this event.

Sunday's activities will focus on families, and the Physics Museum will take the lead with tours, interactive displays and demonstrations, plus giveaways for visitors to take home, where the experimentation can continue. Our distinguished Sunday guest will be Professor Reynard Eastley (PhD, Stories and Adventures) a.k.a. actor and educator Bernard Caleo, on one of his special tours in search of the Secret of Melbourne University! Professor Eastley is a 19th century style adventurer (or perhaps a missing master from the Harry Potter stories)

whose life's work is the exploration of the University, digging up its secrets, understanding its stories, and investigating its mysteries. These tours, principally for children aged five to 12 and their families and carers, are for small groups, so please book to join the team.

Readers are especially invited to join us in the launch of the Cultural Treasures Days where Associate Professor Robyn Sloggett will talk about conserving and caring for the University's cultural treasures. As Director of the Centre for Cultural Materials Conservation she has a unique understanding of their preciousness and significance. The presentation will be in the Elisabeth Murdoch Theatre on the evening of Thursday 18 September, followed by refreshments where guests will meet students who have researched objects from the collections. Their presentations highlight the continuing use of the collections in the University's teaching, some of whose graduates will join Australia's next generation of curators, scholars and collection managers.

As befitting such a grand few days, there will be a splendid closing event, presented by the Grainger Museum. Renowned Australian musician Richard Divall will present an exciting program of musical

treasures from the Grainger Museum. This collection will truly come to life through both performance and commentary.

Cultural Treasures Days has been made possible by the Miegunyah Trust, established through the legacy of Sir Russell and Lady (Mab) Grimwade. The Trust has long provided substantial financial support for the University's collections, and through this event the results of Miegunyah's generosity will be available to the whole community. Sir Russell was also a keen collector, and selections from the many works that he bequeathed to the University will be on display at the Ian Potter Museum of Art.

These are just highlights of the program, with many more things to do and see. Please join us at the Cultural Treasures Days with your friends and family to enjoy the unique cultural collections at the University of Melbourne. Further details are available at <http://www.unimelb.edu.au/culturalcollections/treasuresdays>. To receive a program in the mail, email [treasures-days@unimelb.edu.au](mailto:treasures-days@unimelb.edu.au) or call (03) 8344 0269. Some activities are for smaller groups, so please check those which require a booking. All the activities will be free. It's time to discover new cultural collections at the University of Melbourne.

# The provenance of a historic Koran Artefact as participant in the events of the Indian Mutiny of 1857

Daria Fedewytsch-Dickson

Provenance is one of the experiential differences of encounter between a physical object and its photographic or digital image. Both provide content but physical objects do more. They also provide context. A physical object has shared in events that took place around it and its owner. It is a witness.

Sometimes this witness is also a veteran. Such is the case of an 18th century leather-bound vellum Koran recently catalogued for the Baillieu Library's Special Collections by the Arabic language and manuscripts cataloguer, Mahboubeh Kamalpour.

This is a single volume parchment Koran, 29.0 cm in height, with a handsome leather cover. The manuscript is very clear and the writing beautifully executed. The first two pages are in colourful frames of blue, red and yellow. The script part is framed in blue and red and consists of 11 lines per page. The Koran bears the bookplate of the George McArthur Bequest of 1903, and the signature of Leigh Scott, the University Librarian, dated 4 October 1948.

An inscription on the front cover verso reads:

*Koran picked up in the rebel camp at Seekur [i.e., Sikar] Shikawathee country camp under Tantiu Tope,*



*Rau Sahib and Feroze Shah surprised by Colonel Holmes' column on the 21st Jan 1859 5 a.m.*

[signed] *George G. Beazley Lt.  
HM 83rd Rgt.*

Tatya Tope<sup>1</sup> was one of the rebel leaders of the Indian Mutiny who held out until 1859. January 21, 1859 was the day of a surprise British attack on his camp (when this Koran was seized at 5.00 a.m.). Lieutenant George Gant Beazley who wrote the inscription later received a medal for

his participation in the suppression of the Indian Mutiny.

The uprising known as the Indian Mutiny was frightening, bloody and cruel, with massacres perpetrated by both sides.<sup>2</sup> It replaced the rule of both the British East India Company and the Mughal Empire in India with direct rule by the British government (British Raj) for the next 90 years, until independence in 1947.

Many underlying causes festered towards rebellion: political, economic, military, religious and social. The old aristocracy resented its power being eroded under British control. Some Indians perceived British policies and practices as westernisation without regard for Indian tradition or culture—such as the outlawing of *sati* (widow burning) and child marriage—and the ban on some religious practices also suggested a drive towards an imposed Christianisation. The justice system was considered to be unfair to Indians. Land reorganisation and trade policies were skewed in favour of the economy of the British, not that of India and the Indians.

The immediate trigger however for the uprising in 1857 was the controversy over the new Pattern 1853 Enfield rifle. To load the new rifle, the soldiers (sepoys) had to bite the cartridge open. A rumour gained

currency: that the cartridges issued with the rifle were greased with lard (pork fat) which was regarded as unclean by Muslims, or tallow (beef fat) from cows, regarded as sacred to Hindus. In the minds of these soldiers, many of whom were high caste Hindus and sons of wealthy Muslims, this was an outrage; Hindus would lose caste by such contamination while Muslims would have transgressed a Koranic proscription.

British military authorities became concerned about the rumour and ordered that cartridges issued from depots were to be free from grease and that soldiers could grease them themselves using whatever mixture they preferred (beeswax or vegetable oil for example). This edict however merely confirmed the soldiers' suspicions that the rumours had been true and their fears justified.

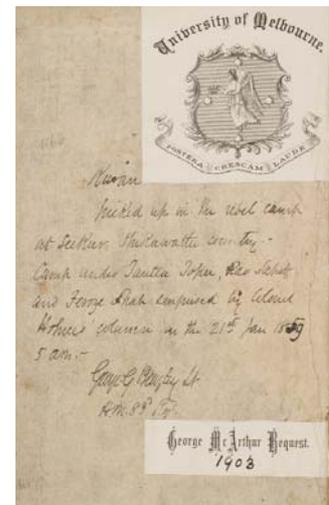
Several months of increasing tension and inflammatory incidents preceded the actual rebellion. Barrack buildings (especially those occupied by soldiers who had used the Enfield cartridges) and European officers' bungalows were set on fire; at various military cantonments soldiers refused to obey their British officers. Not long after, in April, actual rebellion broke out and British soldiers and civilians were attacked.



Soon the rebellion spread beyond the armed forces. However, it did not become India-wide. On the Indian side there were many diverging and conflicting interests among those who aspired to reclaim dynastic rule or grasp new opportunities. Hindus, Muslims and Sikhs were not only not united in a common cause but also had various separate agendas, some of which involved payback for prior conflicts or perceived collaboration with British authorities in past disputes. Conflict was centered mainly on the northern and central

areas of India and was by and large confined to the Bengal army.<sup>3</sup>

At first, the Indians made headway against the shocked and undermanned British. But as the British received reinforcements and counter-attacked it became clear that the Indian side suffered from a lack of effective central command. Leadership fractured among the rajas, princes and nobles. Whoever could seize the leadership initiative and muster some troops around himself became a contender for power in the struggle. One such was Taty Tope.



Tope was the only son of Pandurang Rao Tope, a noble at the court of the Peshwa Baji Rao II. After Baji Rao was exiled to Bithoor, Pandurang Rao and his family also shifted there. Tatyā Tope became the most intimate friend of the Peshwa's adopted son, Nana Dhondū Pant (known as Nana Sahib). Tope turned totally against the British when Nana Sahib was deprived of his father's pension by Lord Dalhousie in 1851. As the rebellion grew, in May 1857 Tope won over the Indian troops of the East India Company at Kanpur (Cawnpore), established Nana Sahib's authority and became the commander of his forces.

Tope became feared and hated by the British after the massacre of boatloads of British refugees (mostly women and children) at the Satichaura Ghat on the Ganges, in spite of having been promised safe passage to Allahabad by Nana Sahib. The exact order of events and who first fired on whom has become historically controversial, but Tope's persona became firmly associated with this event.

Tope eventually moved his headquarters from around Kanpur to Kalpi and joined with the famous female rebellion leader Rani Lakshmi Bai (also known as the Rani of Jhansi) and continued to lead the revolt. He

was routed at Betwa (where he managed to field almost 20,000 men), and at Koonch and Kalpi, but managed to reach Gwalior. There he proclaimed Nana Sahib as Peshwa. However, before he could consolidate his gain, Sir Hugh Henry Rose defeated him in a battle which saw the end of the Rani of Jhansi. She was killed leading her forces against the British assault, on 17 June 1858.

Saul David notes that contemporary British sources concur that Rani's death 'caused the greatest consternation among the rebel troops'.<sup>4</sup> Tatyā Tope and Rao Sahib (also mentioned in our inscription, nephew of Nana Sahib) fled into Rajputana with just over 5,000 troops and ten guns. Tope nevertheless continued his guerrilla warfare against the British for several months. Several British columns were sent in pursuit and marched over thousands of miles in stifling heat to catch him. Tope and his army stood and fought the British at Rajgarh in September 1858. Tope lost the battle and all his guns but he still managed to escape. With a hard core of supporters including Rao Sahib, Tope headed south to Nagpur, hoping to incite an uprising there. In the opinion of some, a successful uprising here in the earlier period of the mutiny would have been very dangerous to British rule, but by late

1858 the British had regained their hold and Tope was more of a fugitive than a seriously threatening foe.

Nothing came of stirring up Nagpur into rebellion, so Tope moved on. So did more British forces sent to trap him. At Indragarh in Rajputana in January 1859, Tope linked up with Prince Firoz Shah (also mentioned in our inscription, nephew of the King of Delhi and leader of an earlier rebellion at Mandesar where the green flag of Muslim revolt was raised).<sup>5</sup> But the British were more successful this time.

It was the fateful day—21 January 1859—the date of our inscription. Colonel Holmes' column, comprising Her Majesty's 83rd and 12th Native Infantry and four guns, marched 54 miles through sandy desert in just over 24 hours and succeeded in surrounding Tope's force near Sikar, defeating it in a surprise attack at dawn.<sup>6</sup> Our Koran was seized—at 5.00 a.m. according to Lieutenant Beazley—during this very attack!

Was it seized from a saddle bag? From the hands of a terrified, fleeing Muslim supporter of Firoz Shah? Or, even more tantalisingly, was it a personal copy owned by the prince himself? To whomever it belonged (Tope and Sahib were Hindus so it could not have belonged to them), this Koran witnessed historic events

and would have travelled the same thousands of miles that its owner did while taking part in attempts at insurrection and then escaping from British pursuers.

Several British contemporaries were impressed by the sheer amount of territory the guerrilla leader covered in his fight with and then flight from them. Colonel Malleison notes that during a nine month period after Tope's defeat at Jaura Alipur until his capture, 'Tantia Tope had baffled all the attempts of the British. During that period he had more than once or twice made the tour of Rajputana and Malwa, two countries possessing jointly an area of a hundred and sixty-one thousand seven hundred square miles.'<sup>7</sup> *Blackwood's Edinburgh Magazine* reported: 'The whole distance for which they were pursued, between the 20th January 1858 and 1st March 1859 [when Tope was finally captured] was more than 3,000 miles. General Michel marched 1,700, Parke 2,000 miles. Captain Clowe's troop, 8th Hussars, was with Parke all the time and had marched 400 miles under General Roberts before joining him.'<sup>8</sup>

So what became of the three men in our inscription? All three managed to escape the ambush of 21 January but they were finished as guerillas.

Tantia Tope was finally captured in the jungles of Narwar through betrayal by his friend Man Singh, one of the Gwalior rebels who was lured into this act by a British promise of amnesty. Tope was charged with rebellion, tried by a military court and hanged on 18 April 1859. At his trial, Tope apparently stated that he 'had nothing to do with the murder of any European men, women or children' (presumably referring to the Satichaura Ghat massacre).<sup>9</sup> His lack of ultimate success notwithstanding, Tope is commemorated by a statue at the site of his execution in the town of Shivpuri in Madhya Pradesh. Nor was this the end of his memory. In 2007, when India celebrated the 150th anniversary of the Indian Mutiny, the government announced that it would provide 1 lakh rupees of financial aid, as well as assistance in securing jobs and education, to Tope's descendants, who live in Kanpur.<sup>10</sup>

Rao Sahib was not caught until 1862 but then he too was snared by betrayal, tried, and hanged on 20 August 1862. Feroz Shah managed to escape the British. He left India disguised as a pilgrim and died in poverty in Mecca in 1877.<sup>11</sup>

**Acknowledgement:** I thank Mahboubeh Kamalpour, Arabic language and manuscripts cataloguer in the University of Melbourne Library, who catalogued this Koran in 2007 and provided

assistance and information in preparing this article.

**Daria Fedewytsch-Dickson** holds a Bachelor of Arts (Honours) from the University of Melbourne and a Master of Arts (Librarianship) from Monash University. She is an original cataloguer specialising in pre-1800 imprints and has worked and catalogued in several early and rare imprint collections including Monash University Library and the Sugden Collection, Queens College Library, as well as the University of Melbourne.

#### Notes

- 1 The spelling of the Indian names varies from source to source. I have followed the spelling used in Saul David, *The Indian Mutiny*, London: Penguin Books, 2003.
- 2 The rebellion is known by a number of different names including the First War of Indian Independence, Indian Mutiny, Sepoy Mutiny and Sepoy Rebellion.
- 3 The East India Company had divided its Indian areas into three 'presidencies' (Bengal, Bombay and Madras), each of which had its own army. The army of Bengal was the largest.
- 4 David, *The Indian Mutiny*, p. 368, quoting Sir Robert Hamilton (Sir Hugh Rose's political advisor).
- 5 David, *The Indian Mutiny*, p. 369. Firuz Shah, also Feroz Shah, Feroz Saha and other variants.
- 6 *Blackwood's Edinburgh Magazine*, vol. 88, no. 538, August 1860, p. 191; Colonel Malleison (ed.), *Kaye's and Malleison's history of the Indian Mutiny of 1857-9*, new edition, London: Longmans, Green & Co., 1897, vol. 5, p. 256.
- 7 Malleison (ed.), *Kaye's and Malleison's history*, p. 266.
- 8 *Blackwood's Edinburgh Magazine*, p. 193.
- 9 David, *The Indian Mutiny*, p. 369.
- 10 'Centre to help Tantia Tope's heirs', *Rediff India Abroad*, 19 June 2007, <http://ia.rediff.com/news/2007/jun/19tope.htm>, accessed 29 January 2008.
- 11 Malleison (ed.), *Kaye's and Malleison's history*, p. 258.

# Mr de B\*\*\* and his airs of mystery

Richard Excell

On Wednesday 2 August 2006 the Music Library at the University of Melbourne was renamed the Louise Hanson-Dyer Music Library, in honour of the patron and publisher whose bequest of her own outstanding private collection had finally arrived at the University a few months earlier.<sup>1</sup> Since the arrival of the Hanson-Dyer Collection, several new acquisitions for the Rare Collections of that library have been specifically chosen to complement its strengths, such as music theory<sup>2</sup> and especially 18th century French music.<sup>3</sup>

A recent catalogue from Lisa Cox Music, an English dealer in rare and antiquarian music, listed an item which was clearly of interest to us, both because the Hanson-Dyer Collection contains several comparable 18th century anthologies of French songs, and because it had an element of mystery:

1. ANON

Nouveau Recueil d'Airs Serieux et a Boire Composés Par Mr De B.... Livre Premiere. Paris, Le Sr. Boivin; Le Sr. Le Clair, 1731. First edition. 1f., 19pp., engraved oblong 4to. Later boards, stamped in gilt. A very nice copy.

Unrecorded: not in WorldCat,

the British Library Integrated Catalogue, CPM, BUC, RISM or the Bibliothèque Nationale Catalogue.

Alfred Cortot's copy with his book plate on front end-paper and with his autograph annotations identifying the composer as René Drouard de Bousset (1703–1760). Cortot's identification is questionable: Bousset did compose two books of *Airs sérieux et à boire* and both were published in Paris 1731 by the author (one location only cited by RISM) but the titles differ considerably from ours.<sup>4</sup>

It was easy to share the dealer's scepticism about Cortot's identification—the great pianist made worse errors of judgement than this—and the volume does indeed appear to be unrecorded elsewhere.<sup>5</sup> After extensive searching through the relevant musical dictionaries and bibliographies, however, it was also easy to see why Cortot had suggested Bousset: there is simply no other French composer of the time with a name beginning with 'B' who fits the bill any better.

We decided to buy this intriguing item, using funds from the Library Endowment Fund. When the slender

but attractively engraved volume arrived in Melbourne the mystery only deepened. While the vast corpus of *Airs sérieux* (literally 'Serious songs', though they are often not at all serious in tone) and *Airs à boire* (Drinking songs) contains many modest trifles, the contents of this book were clearly the work of a sophisticated composer, and the presence of an *air* celebrating the birth of the Dauphin even hinted at a connection with the royal court at Versailles.

The remaining hope of identifying 'Mr. de B\*\*\*' rested with tracing some of the 12 individual songs. This, however, is not a simple matter.

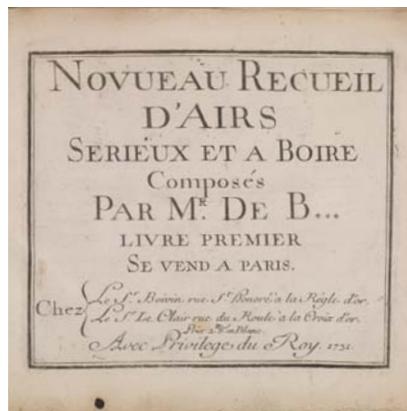
Even when we restrict ourselves to just those airs which appeared in collections published in Paris, we find that over 10,000 from the first half of the 18th century still survive. Worse still, many of these appeared anonymously or in incomplete forms, and where composers are given, we can never be sure that the airs are not parodies, plagiarisms or extracts from now lost operas.<sup>6</sup>

As it turned out, the key was to be found in one of the many further collections not published in Paris or even France. The most nearly contemporaneous collection to hand was no. 166 of the Hanson-Dyer

[François Colin de Blamont], *Nouveau recueil d'airs sérieux et à boire composés par Mr. de B\*\*\* livre premier*, Paris: Boivin; Le Clair, 1731. Louise Hanson-Dyer Music Library Rare Collections, acquired October 2007.  
Left: title page; right: p. 13.

Collection, a set of seven volumes of a *Nouveau recueil de chansons choisies* (New collection of selected songs) published by J. Neaulme in The Hague from 1731 to 1736. Each volume contains about 100 songs, preceded by indices according to genre and, mercifully, a *Table Alphabétique*. After a couple of false trails (songs with similar texts but unrelated music), the seventh volume yielded up a perfect concordance for the music of *'Etre à table, Prés d'un objet aimable'* (To be at the table, near the object of one's affections) under the very useful rubric: *'Les plaisirs de la vie. Duo de Mr. de Blamont'* (The pleasures of life. Duo by Mr de Blamont).<sup>7</sup>

Not only was the composer's identity finally revealed, it also became apparent why it had been so elusive. 'Mr de Blamont' does indeed appear in music dictionaries, but under 'C' rather than 'B'. His father was Nicolas Colin, *ordinaire de la musique du roi* (the title for a regular member of the royal music establishment), but with a strong interest also in painting. Our composer (born 22 November 1690, died 14 February 1760) was known as François Colin [or Collin] de Blamont,<sup>8</sup> while his younger brother, a painter, was Hyacinthe Colin de Vermont.<sup>9</sup> The young Colin de



Blamont's musical ability impressed Michel-Richard de Lalande, whose pupil he became. In 1719 he attained the post of *Surintendant de la musique de la chambre* and other court positions followed, with duties and rights which he defended fiercely.<sup>10</sup> His greatest success, the *ballet-héroïque: Les fêtes grecques et romaines* of 1723,<sup>11</sup> is also represented in Neaulme's *Nouveau recueil*, in the form of a *'Parodie, tirée des Fêtes Grecques & Romaines. De Mr. de Blamont'* on page 39 and another similar 'parody' (i.e. new words to an existing tune) on page 41.

Once the composer had been identified it became clear that two more songs from our *Nouveau recueil* of 1731, the *Air tendre: 'Heureux oyseaux, vous chantez'* (Happy birds,

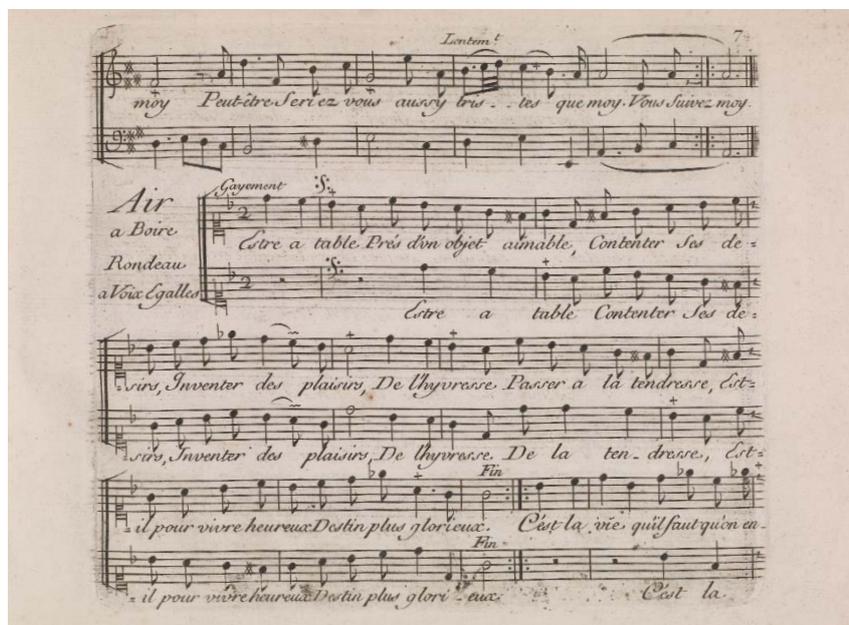


you sing) and the *Vaudeville: 'La triste philosophie'* (Sad philosophy), had previously appeared under his name in the journal *Mercur de France* in 1728.<sup>12</sup> In addition *'Etre à table'* also appears anonymously in several manuscript collections now in the United States and Sweden.<sup>13</sup> One of these Swedish manuscripts has versions of three more of the simpler songs from the *Nouveau recueil*, but for voice alone without the accompanying figured bass part.<sup>14</sup> The very inconsistent nomenclature for sub-genres of the French air is also in evidence: *'Air tendre'* for *'Air léger'* and *'Brunette'* for *'Vaudeville'*. These traits are all consistent with a wide but haphazard circulation of the less challenging varieties of air among enthusiastic amateurs.

There are other songs in the *Nouveau recueil*, however, which are far more vocally demanding, and were probably performed initially at court or at the *Concert Français*<sup>15</sup> by leading French singers of the day, perhaps the sopranos Mesdemoiselles Antier, Le Maure and Pélissier, and the bass Thévenard. The unaccompanied bass *Air à boire*: 'Les beaux jours de Printemps' (Drinking song: The fine days of Spring), for example, seems perfectly fitted to Thévenard's 'sonorous, supple and wide-ranging' voice.<sup>16</sup>

Identifying the composer also has a bearing on the performance of these songs. Like most French Baroque music, the songs of the *Nouveau recueil* are liberally supplied with indications of cadential trills, but here there are three distinct symbols. Two of them, a wavy line and a cross, were widely (if not consistently) used, but the third, a cross with two additional oblique strokes, is quite unusual. It does appear, however, in the last of Colin de Blamont's volumes of French cantatas,<sup>17</sup> along with a prefatory note by the composer explaining the distinct meanings of all three symbols: 'feinte', 'jettée' and 'appuyée' respectively.<sup>18</sup>

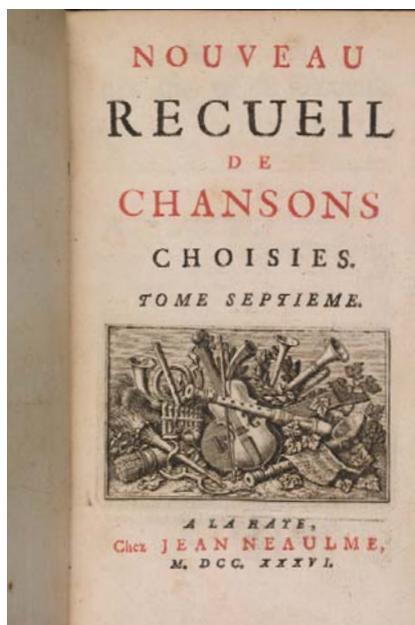
The birth of an heir in the direct royal line on 4 September 1729 occasioned great rejoicing and public



celebration. Many theatrical, literary and musical works were created,<sup>19</sup> and Colin de Blamont was heavily involved from the start. Within a month he and one of his librettists, the Abbé Pellegrin, had compiled a grand ballet, *Le Parnasse*, from various works by Lully, Campra, Destouches, Mouret and Colin himself. His own contributions to that compilation included excerpts from *Les fêtes grecques et romaines*, the *divertissement: Le retour des dieux sur la terre* (The return of the gods to earth) written for the wedding of Louis XV and

Maria Leszczyńska in 1725, and the *Idylle: Les présents des dieux* (Idyll: The gifts of the gods) created in 1727 to celebrate the birth of the couple's twin daughters. The anniversary celebrations of September 1730 saw a new *divertissement* by Colin, *Le Caprice d'Erato, ou Les caractères de la musique*.

The music of *Les présents des dieux* has not survived, but it appears that the *Air sur la Naissance de Mgr. Le Dauphin* in our *Nouveau recueil* preserves one of the numbers recycled by Colin in *Le Parnasse*. The flowery



text certainly celebrates a royal birth, but it is not specific about number or gender, and could serve equally well for the twin girls and for the long-awaited male heir:

*Enfin le doux Printemps reparroit a  
 nos yeux,  
 Bientôt nous allons voir enrichir la  
 nature  
 De fruits de fleurs et de verdure,  
 Flore et Zephyr reviennent en ces  
 lieux,  
 Chantez petits oiseaux, redoublés  
 vos ramages,*

*Apprenez aux Echos de ces rians  
 bocages,  
 Le bonheur qui nous est promis,  
 Chantez sous ces naissants  
 feuillages,  
 L'honneur et la gloire des Lys.*

(At last sweet Spring reappears before our eyes; soon we are going to see nature enriched with fruits, flowers and greenery. Flora and Zephyr return to these lands. Sing, little birds, redouble your flourishes, hearken to the echoes from these cheerful woods, the

happiness which is promised us. Sing, upon this budding foliage, the honour and the glory of the Lily [i.e. the royal Fleur-de-Lys].)

Why this one song should have been published separately two years later remains a puzzle, however. In this matter the *Dictionnaire des théâtres de Paris* by the theatre-loving Parfaict brothers provides some suggestive information. Its account of *Le Parnasse*<sup>20</sup> reveals that in the relevant section, 'La Muse Pastorale, III. Entrée', the singers were:

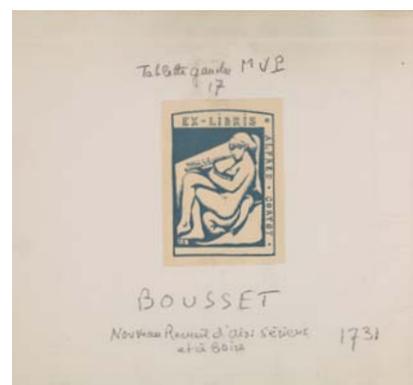
*Un Berger* (a shepherd)  
*Le Sieur Dangerville.*

*Deux Bergères* (two shepherdesses)  
*Mlles Antier & Le Maure.*

*Une autre Bergère*  
 (another shepherdess)  
*Mlle Pélissier.*

Since our *Air sur la Naissance* is for a single soprano, it is only the 'other shepherdess', Mlle Pélissier (who appears in just this scene), who could have been the singer. But at the end of its article on 'Le Parnasse', Parfaict's *Dictionnaire* tells us that due to 'indisposition' Mlle Pélissier was unable to take her role in the first

[Colin de Blamont], *Nouveau recueil*, inside front cover with Alfred Cortot's bookplate and his pencilled classification and shelfmark above ('MVP' = 'Musique vocale profane'; cf. Albi Rosenthal, 'Alfred Cortot as collector of music' in Oliver Neighbour (ed.), *Music and bibliography: Essays in honour of Alec Hyatt King*, London: Bingley, 1980, pp. 206–214) and his erroneous attribution below.



performance before the king in the *Cour de Marbre* at Versailles, playing it only later in Paris at the *Théâtre de l'Académie Royale de Musique*.<sup>21</sup> Finally there is a reason for the orphan-like position of this particular song: even a piece of music suffered a loss of status if it had not been formally presented to royalty. Paradoxically, it may owe its tenuous survival in the *Nouveau recueil* to the fact that it was *not* heard at Versailles on 5 October 1729.

In other publications François Colin de Blamont proudly parades his royal patronage, his full name and his place in the musical hierarchy. But when in this slim volume he did flirt with obscurity as 'Mr. de B\*\*\*' he was almost too self-effacing.

[POSTSCRIPT: Since this article was written there have been new developments with regard to this volume. The Centre de Musique Baroque de Versailles has recently published an online catalogue of the works of Colin de Blamont, prepared by Benoît Dratwiczki.<sup>22</sup> A lost '*Recueil d'airs*, I' is noted, with what information Dr Dratwiczki had been able to deduce about it from other sources. He was naturally very pleased to learn that this volume is not lost after all—calling it 'excellent news' and a 'great discovery'—and a digital copy has been ordered and prepared for the CMBV.]

Richard Excell is a musicologist and librarian who currently holds the position of Rare Music Cataloguer at the University of Melbourne. He has a Bachelor of Arts (Honours) degree in music and a Master of Arts (Librarianship) from Monash University, and is a member of the medieval music ensemble *Acord*.

#### Notes

- 1 Denis Herlin, *Catalogue de la Collection musicale Hanson-Dyer, Université de Melbourne*, Parkville: University of Melbourne, 2006; Richard Excell and Jennifer Hill, *Bowerbird to lyrebird: The Louise Hanson-Dyer Music Collection. A Baillieu Library exhibition, 3 August to 24 September 2006*, Parkville: University of Melbourne, 2006.
- 2 Including works by Giovenale Sacchi and Pietro Pontio.
- 3 Including printed and manuscript material by Marin Marais, François André Danican Philidor and Jean Claude Trial, Jean-Benjamin de Laborde, François Francoeur and François Rebel, Christoph Willibald von Gluck, Pierre-Alexandre de Monsigny and André Ernest Modeste Grétry.
- 4 Lisa Cox *Music: Catalogue 56*, Exeter: Lisa Cox, 2007.
- 5 Whether one spells the first word 'Nouveau' or, as it is printed on the original, 'Nouveau'. The latter spelling is used in this article as it avoids ambiguity. The non-standard spellings used elsewhere in the publications under discussion have been transcribed unaltered.
- 6 Tony Eastwood, 'The French air in the eighteenth century: A neglected area', *Studies in Music (W.A.)*, no. 18, 1984, p. 85.
- 7 *Nouveau recueil de chansons choisies, Tome septieme*, The Hague: J. Neaulme, 1736, pp. 53–59. At the end of this song: 'Les Paroles sont de Mr. Tanevot.' (The words are by Mr Tanevot).
- 8 James R. Anthony, 'Collin [Colin] de Blamont, François' in *Grove music online*, accessed 5 February 2008.
- 9 His godfather was the leading portrait painter at the court of Louis XIV, Hyacinthe Rigaud.
- 10 John E. Morby, 'The great chapel-chamber controversy', *Musical Quarterly*, vol. 58, no. 3, July 1972, pp. 383–397.
- 11 Revived many times, the last as late as 1770.
- 12 *Répertoire international des sources musicales* [hereafter *RISM*], Kassel: Bärenreiter, 1971–, *AT*: C 3333 (as '*Heureux oiseau, vous chantés*') and CC 3333a (as a '*Duo*') respectively.
- 13 *RISM A/I*: 101.712 [transposed for 2 basses]; 117.185; 190.001.508 and 190.013.777.
- 14 *RISM A/I*: 190.014.570; 190.014.619 and 190.014.751.
- 15 David Tunley, 'Philidor's Concerts Français', *Music and Letters*, vol. 47, no. 2, April 1966, pp. 130–134.
- 16 Evrard Titon du Tillet, *Le Parnasse françois*, Paris: Coignard fils, 1732; suppl. 1743, p. 797 ('*sa voix étoit sonore, moileuse & étendue*').
- 17 François Colin de Blamont, *Cantates françoises ... Livre troisième*, Paris: Boivin; Le Clair, 1729.
- 18 A brief trill at the beginning of the note, a sustained trill for the full note, and a trill which dwells on the initial upper note.
- 19 An account and anthology was published in 1731: *Histoire de l'auguste naissance de Monseigneur le Dauphin, divisée en trois parties ... par le chevalier Daudet*, Paris: Le Mercier fils, 1731.
- 20 François Parfaict and Claude Parfaict, *Dictionnaire des théâtres de Paris*, Paris: Rozet, 1767, tome iv, pp. 76–78 (online at [http://cesar.org.uk/cesar2/books/parfaict\\_1767](http://cesar.org.uk/cesar2/books/parfaict_1767), accessed 22 January 2008).
- 21 Whether Pélissier's indisposition was related to her rivalry with Le Maure is unclear. Their respective merits were championed by partisans known as *mauriens* and *pélistiens*. Titon du Tillet, *Parnasse*, quotes a line by Voltaire: '*Pélissier par son art, le Maure par sa voix.*'
- 22 <http://philidor.cmbv.fr/catalogue/intro-blamont>, accessed 7 May 2008.

# Collections news from across the University

## Diary 2009

Last year the University's Marketing and Communications Division produced a beautiful 2008 appointment diary featuring images from the University's cultural collections. The diary was a great success and a 2009 diary is in preparation. It will be available later in the year from the Melbourne University Bookshop on the ground floor of the Baillieu Library building, the Union Shop in the Student Union Building and Readings bookshop in Lygon Street.

## Write of fancy: The Golden Cockerel Press

The exhibition *Write of fancy* will explore the hearts and minds of the inventors, writers and artists of this British press which operated between 1920 and 1960. It will showcase examples from the Baillieu Library's exceptional collection of Golden Cockerel books, comprising the gifts of various individual donors and the Friends of the Baillieu Library. Examples include Eric Gill and Robert Gibbings' collaboration on *The four Gospels* (1931), John Buckland Wright's illustration of *Endymion* (1947), and maritime history books. Golden Cockerel books achieved a visual harmony

between content, typography and illustration. The exhibition is a chance to discover how this private press from its inception was a flight of fancy, and how through its words and images it became a 'write of fancy'. Ground floor, Baillieu Library, 17 August to 26 September 2008 (check <http://www.unimelb.edu.au/culturalcollections/exhibitions> for updates).

## Malcolm Fraser Collection

Recent additions to the Malcolm Fraser Collection include the papers of Mr Fraser's mother, Una Fraser (née Woolf). These include works by photographers Ruth Hollick and Bernice Agar; newspaper cuttings relating to Malcolm Fraser's early political career; and correspondence between Una Fraser and figures from the Australian art world such as Professor Sir Joseph Burke and Sir Daryl Lindsay.

Material relating to Mr Fraser's activities with the Commonwealth Group of Eminent Persons in South Africa is on display at the Australian Prime Ministers Centre in Old Parliament House, Canberra. Photographs of Tamie Fraser were included in the exhibition *Mrs Prime Minister: Public image, private lives*, held at Old Parliament House from

19 March to 29 June 2008.

A selection of photographs—including early family photographs and photographs relating to the royal visit of 1981 and the Commonwealth Heads of Government Meeting of the same year—is now available on UMAIC, the University of Melbourne Archives Image Catalogue, <http://buffy.lib.unimelb.edu.au/cgi-bin/mua-search>

## Modern times

Three of the University's collections are lending items to the exhibition *Modern times: The untold story of modernism in Australia*, being organised by the Powerhouse Museum in Sydney. The Grainger Museum has contributed ten items including a selection of Grainger's towelling clothes, some of his Free Music machine watercolour designs and pieces from the Ludwig Hirschfeld Mack collection of instruments. The Ian Potter Museum of Art is lending some artworks and the University of Melbourne Archives is lending an exhibition poster designed by Hirschfeld Mack in 1962. Such loan requests demonstrate the national significance of the University's cultural assets.

*Modern Times* national tour dates are: Powerhouse Museum, Sydney:

8 August 2008 to 15 February 2009; Heide Museum of Modern Art, Melbourne: 23 February to 12 July 2009; State Library of Queensland, Brisbane: 31 July to 25 October 2009.

### **Rare music to be catalogued**

The Louise Hanson-Dyer Music Library, located in the Baillieu Library building, has received a substantial grant from the Louise B.M. Hanson-Dyer & J.B. Hanson Bequest. The \$138,000 provided will fund cataloguing of the music library's rare collections, to be completed over the next two years. These collections are rich in material associated with the development of western art music in Victoria. Rare recordings of Aboriginal music, manuscripts of 19th-century operas performed in Melbourne and patriotic sheet music are a few of the kinds of material that will be more accessible to researchers as a result of this generous support. Collections to be catalogued include the historical orchestral collection; Australian sheet music; newspaper clippings 1895–1945; Stockigt clarinet music collection; White clarinet music collection; organ music; Michael Tippett archive; Australian Music Examinations Board (AMEB) archive; musical instruments, photographs and

furniture; and 78rpm records.

In this, the 100th year of the University's music library, it is timely that the cultural riches here will be made available to researchers, students and anyone with music-related interests.

### **Physics display upgrade**

The appearance of the Physics Museum has changed greatly over the past year or so. Thanks to a 2007 cultural collections grant funded from the University Annual Appeal and the Cultural and Community Relations Advisory Group, new, high-quality museum-standard display cases have been purchased. These show off the remarkable artefacts to their best advantage, as well as protecting them from dust and damage. Interpretation of the collection has been expanded thanks to graphic design work funded by an earlier grant in 2006, undertaken by Elaine Hogarty of Origin Design, followed more recently by the work of RMIT Bachelor of Mechanical Engineering student, Thomas Ryan. Thomas' project, part of the University of Melbourne Cultural Collections Student Projects Program, involved researching, writing and producing new labels and explanatory texts for the objects on display. Physics is a

specialised subject but the new interpretation makes the collection easily understood by all visitors.

### **Rare French volumes acquired by Baillieu Library**

An extremely rare French two-volume work was purchased by the Baillieu Library in March, with funds from the Pitt Bequest. The *Ordonnances consulaires pour les échelles du Levant et de Barbarie, couvrant la période 1681–1854* includes otherwise inaccessible material on the French Revolution's impact upon the Muslim world, showing how revolutionary policy was translated outside Europe to the communities of Istanbul, Smyrna, Aleppo and elsewhere. In addition, it contains a great deal of important material on trade and military matters, which can help to illuminate the transformation of world trade at the end of the 18th century and the move toward European military hegemony during this period.

### **Cambridge collected: The Pierre Gorman story**

The collection of books and prints at the University of Melbourne relating to the town and the university of Cambridge comprises nearly 3,000



items, dating from 1658 to the present day. The core of the collection was donated by Dr Pierre Gorman (1924–2006), a University of Melbourne alumnus who subsequently became the first deaf person to take out a PhD from Cambridge University. Gorman had a long and distinguished career in England and Australia as an educator of the deaf and was a tireless advocate against discrimination towards people with disabilities. For his services to the University of Melbourne he was awarded an LLD *honoris causa* in 2000. This exhibition, held in the Baillieu Library from 20 March to 30 May 2008, was a fitting tribute to this remarkable man, and also launched an updated printed catalogue of the collection.

### Archives review

Throughout 2008 the University of Melbourne Archives is undertaking a major review of its holdings. This has required a temporary reduction in reference service hours and freeze on accessioning, in order to achieve a comprehensive reappraisal of collections, possible de-accessioning, and the disposition of University records which were accepted prior to sentencing regimes. At the same time, UMA is designing and implementing

an integrated archival management and access system, and converting the current cataloguing accession-based system to the Series System.

For more news on the University of Melbourne Archives, check the *UMA Bulletin*, published twice yearly and available online at <http://www.lib.unimelb.edu.au/collections/archives/publications/bulletin>

### W.J. Howship project nominated for award

This collaboration between the University of Melbourne Archives (UMA) and the Benalla and District Family History Group (B&DFHG) has been nominated for the 2008 Victorian Museums Awards. The project made the collection of 1,250 historic dry plate negatives, created by Benalla photographer William Howship between 1904 and 1931, accessible to the wider community. The images include views of Benalla and surrounding districts, local events such as floods, concerts and military ceremonies, and portraits. The B&DFHG raised funds for collection re-housing, listing and digitisation and to run a community-based project to help identify many of the images. UMA brought its professional expertise to manage these fragile items and provide online access.

### New display area for the Henry Forman Atkinson Dental Museum

The Henry Forman Atkinson Dental Museum has a new, additional display area on the ground floor of the Royal Dental Hospital of Melbourne. The installation takes advantage of previously unused space in the ground floor stairwell of 720 Swanston Street. The display has been funded by the School of Dental Science with additional generous support from the Royal Dental Hospital of Melbourne Auxiliary. The cooperation of the Royal Dental Hospital of Melbourne, the owner of the building, was vital in developing the project. The space will be used for short-term exhibitions which engage hospital visitors in an area of dental history.

### Books of royal provenance

Cataloguing of rare books has brought to light some intriguing volumes, including books with British royal connections.

A book once belonging to His Royal Highness, Prince William Henry, Duke of Clarence (later King William IV of Great Britain and Ireland and of Hanover 1830–1837), was recently catalogued in the Medical Rare Books Collection

Jacobus Peeters, *Constantinopelen*, Antwerp: I. Peeters ex op. De Scon. Mert. Ant., 1685. The Ronald and Pamela Walker Collection of Maps of Asia Minor, University of Melbourne, donated under the Commonwealth Government Cultural Gifts Program, 2008.



(currently being relocated to Special Collections in the Baillieu Library): Robert Robertson, *An essay on fevers*, (London: Printed for the author, and sold by G.G.J. and J. Robinson, 1790). The book, bound in gilt-ruled red morocco leather with elaborately tooled spine and gilt edges, bears a royal armorial bookplate with the initials 'WH' and motto '*Honi soit qui mal y pense*', and has been inscribed 'Most respectfully presented by the author to His Royal Highness, Prince William Henry, Duke of Clarence'.

A book recently catalogued in the English Room in the Baillieu Library belonged to George, the Prince of Wales (1738–1820), who became King George III in 1760. Often referred to as 'Mad King George', from 1801 his son was obliged to act as Regent due to George's mental illness. This copy of Thomas Comber's *Short discourses upon the whole common-prayer* (London: Printed by Samuel Roycroft for Robert Clavell, 1684) bears the royal armorial bookplate of 'His Royal Highness George Prince of Wales' and the bookplates of two other owners: one Katherine Edwards, dated 14 May 1700, and Dr J. Orde Poynton. The latter donated this

volume to the University as part of his very substantial gift of rare books and prints.

### Gift of maps of Constantinople

The Rare and Historic Maps collection has benefitted from a second gift under the Cultural Gifts Program from Ronald and Pamela Walker of Canberra. Earlier this year Mr and Mrs Walker donated more than 40 maps of Constantinople (present day Istanbul) dating mostly from the 16th to the 18th centuries, created by renowned cartographers of the day. These complement 136 maps in the Ronald and Pamela Walker Collection of Maps of Asia Minor, which were donated in 1994 and have been photographed for viewing online at <http://tinyurl.com.au/x.php?uq>

### Annual appeal

The University Fund Annual Appeal is a valuable source of support for the cultural collections. Money allocated by donors to the option 'Library and cultural collections'—complemented in 2007 by funds from the University's Cultural and Community Relations Advisory Group—has made possible a wide range of projects. Among the most recently

completed are: better housing for the A.G.M. Michell Engineering Collection, Morgan Children's Book Collection, Baillieu Library Print Collection and East Asian rare materials; preservation of early manuscripts, early concert programs and orchestral scores in the Louise Hanson-Dyer Music Library; conservation of photographs, documents, booklets and makers' catalogues from the Henry Forman Atkinson Dental Museum and upgrade of the Museum's database; protection and cleaning of the Faculty of Music's two Gamelan orchestras and improved storage for historic woodwind and stringed instruments; digitisation and cold storage of cellulose acetate and nitrate negatives; digital imaging of items in the Medical History Museum; and new showcases for the Physics Museum, mentioned earlier. Funds raised in the 2007 appeal are currently being allocated; for further news see the next issue of *University of Melbourne Collections*. The 2008 appeal is under way; if you would like to contribute please visit <http://www.unimelb.edu.au/alumni/giving/unifund.html> or contact the Advancement Office on (03) 8344 1751.